



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

ML

120

.G7

R5

Spalding
Room

3 1/2 - 1/2 - 1/2 - 1/2
*
SPAL ROOM



THIS BOOK IS FOR USE
WITHIN THE LIBRARY ONLY



1. The first part of the paper is devoted to a discussion of the general principles of the theory of the structure of the atom. It is shown that the structure of the atom is determined by the laws of quantum mechanics, and that the structure of the atom is determined by the laws of quantum mechanics.

9
Bibliotheca Madrigaliana.

A
BIBLIOGRAPHICAL ACCOUNT
OF THE
Musical and Poetical Works

PUBLISHED IN ENGLAND DURING THE
SIXTEENTH AND SEVENTEENTH CENTURIES,

UNDER THE TITLES OF
Madrigals, Ballets, Ayres, Canzonets,
ETC. ETC.

BY
EDWARD F. RIMBAULT, LL.D. F.S.A.

MEMBER OF THE ROYAL ACADEMY OF MUSIC IN STOCKHOLM,
SECRETARY TO THE MUSICAL ANTIQUARIAN SOCIETY OF LONDON, ETC. ETC.

LONDON:
JOHN RUSSELL SMITH,
4, OLD COMPTON STREET, SOHO SQUARE.

MDCCCXLVII.

HARVARD COLLEGE LIBRARY

852.9/22 20

Found 9/1852 5/1859

ML

120

.67

RS

Spalding
Rw



TO

EDWARD TAYLOR, ESQ.

PROFESSOR OF MUSIC IN GRESHAM COLLEGE,

THE AUTHOR DEDICATES THE FOLLOWING PAGES:

NOT ONLY BECAUSE HE HAS EVER BEEN

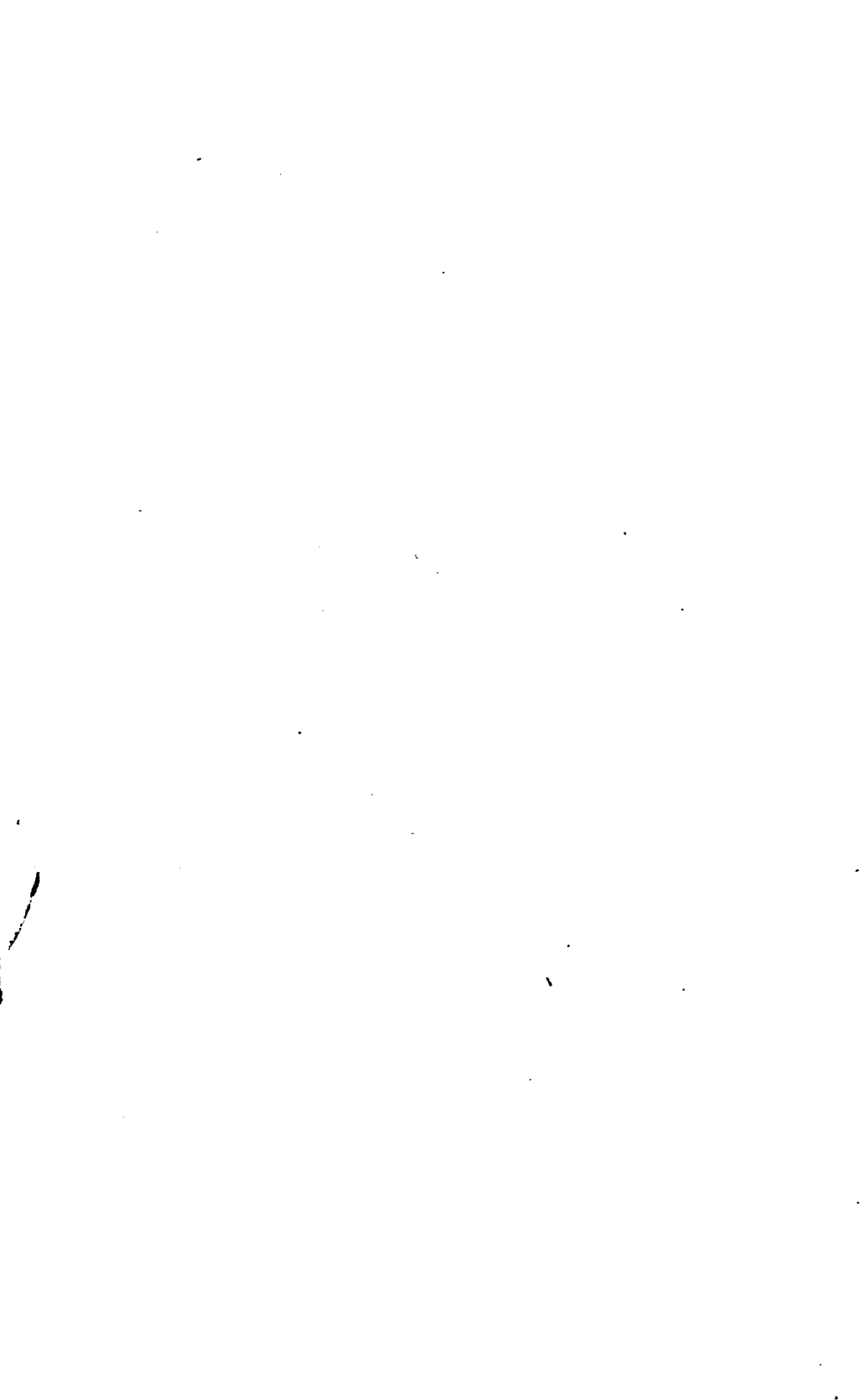
THE STAUNCH ADVOCATE OF

ENGLISH VOCAL HARMONY,

BUT BECAUSE TO HIM IS DUE THE CREDIT

OF RESUSCITATING

SOME OF ITS FINEST SPECIMENS.



INTRODUCTION.

As the title-page will have already informed the reader, it is the object of the present work to place in his hands a complete list of the Vocal Music of the ages of Elizabeth and James—a period when “part-singing” was in its zenith; and the man who could not take his part in a Madrigal was looked upon almost as a “barbarian,” and people “wondered where he was brought up.”*

But it is not on this account alone that the present work has been undertaken. There are other reasons for its publication than those which confine it to the mere study of the *musical* antiquary. It furnishes a most valuable catalogue of the Lyrical Poetry of the age to which it refers; and although the names of the poets are, unfortunately, in few instances given, we recognise the lines of Shakespeare, Spenser, Raleigh, Sir Philip Sidney, Drayton, Sylvester, Nash, Campion, Davidson, and a host of minor poets, whose verses were, in many instances, printed for the first time in the various musical collections here detailed.†

Another ground on which the present work may also claim attention, is its usefulness to bibliographers. It records a class of books left undescribed by Ames, Herbert, and Dibdin.

The neglect, indeed, which music-books have received at their hands, can only be accounted for by the supposition, that they were regarded as of little importance. Being merely “music-books,” they were probably not thought worth

* “Nobody could then [*i. e.* the reign of Elizabeth] pretend to a liberal education, who had not made such a progress in Musick as to be able to sing his part at sight; and it was usual, when ladies and gentlemen met, for Madrigal books to be laid before them, and every one to sing their part. I believe every one is sensible of the difficulty there would be at present, of finding among the lovers of musick a sufficient number qualified for such a performance. But since the glorious reign of Queen Elizabeth, Musick (for which, as well as her sister arts, England was then renowned all the world over) has been so much neglected, as much by the little encouragement it has received from the great, as by reason of the civil wars, that at length this art was entirely lost.”—*Preface to Galliard's Cantatas*, 1720. The reader will recollect the well known passage in Thomas Morley's “*Plaine and Easie Introduction to Practicall Musicke*,” 1597, sig. B. 2.

† Shakespeare's Sonnet “My flocks feed not” was printed for the first time in Weelkes's “*Madrigals to 3, 4 and 5 Voyces*, 1597” (See p. 7 of the *Bibliotheca*). It differs from the copies in “*England's Helicon*” and “*The Passionate Pilgrim*.”

the trouble of recording.* Be this as it may, as a small contribution to the history of our typographical antiquities, the following pages may perhaps be received with some degree of interest.

The etymology of the word *Madrigal* is still involved in the same obscurity as when Doni, Kircher, and Morley laboured to explain it.

Dante† speaks of the *Madriale*,—a word which, on its first application, signified a religious poem, addressed to the Virgin, *alla Madre*. It is possible that from *Madriale* we have the word *Madrigale*; the term being applied to short poems upon love and gallantry, when its original import had been forgotten. “Indeed,” says Burney,‡ “it does not seem probable that the word *Madrigal* should originally have implied a *Morning Song*, as some have imagined, the Italians having been long in possession of the term *Matinata*, a lover’s matins under the window of his mistress, as they have of *Serenata*, for an *Evening Song*.”

The Bishop of Avranches, Huet, in his treatise, “*De l’Origine des Romans*,” supposes the word *Madrigal* to be a corruption of *Martegaux*, a name given to the ancient inhabitants of a particular district of Provence. Doni, in his *Trattato della Melodia*, p. 97, says the *Madrigal* came originally from the Provençals. In Spain, in Old Castile, there is a town called *Madrigal*; not to speak of another town in South America of the same name in former years. Perhaps some of the old Provençal, or Spanish, or Italian poets gave the name of *Madrigal* to a short kind of song peculiar to the town of *Madrigal* in Old Castile? This town is said to be situated in a delightful valley, famous for its wines; quite the place to excite the *estro poetico* of a troubadour! But without pretending to form any conjectures upon the subject, I quote what Corticelli says, in the *Discorso Ottavo, Giornata Decima* of his work, “*Della Toscana Eloquenza*: § “Il più breve fra’ lirici componimenti venutici della Provenza è il *Madrigale*, che dicesi ancora *Madriale* e *Mandriale*, Perchè così venga chiamato varie sono le opinioni, ma il più comun sentimento sembra essere, così chiamarsi dalle *Mandre* de’ Pastori, perchè

* Of the contempt generally felt by learned men towards musical works, the following is an instance. The Principal of a certain College in Oxford, upon being informed that some of the shelves in the College Library, had fallen down, exclaimed; “You are sure that they contained only music books? Oh, well, if they are only musical works, it’s of very little matter; they may lie where they are.”

† Della Volg. Eloq. Cap. 4.; quoted by Burney.

‡ Hist. of Music, ii. 324.

§ Page 317 of the second volume of the Venice edition, 1808; quoted in Mr. G. F. Graham’s admirable article “Music,” in the last edition of the *Encyclopædia Britannica*.

era componimento rusticano, con cui i Pastori cantavano i loro amori, ed altri boscherecci avvenimenti," &c.

The year 1500 may fairly be considered as the time when Madrigal writing commenced;* for although the works of many masters of the Flemish and French schools, which were the first after the early ages, are still extant, bearing date from 1450 to 1500, it was not until the beginning, or rather towards the middle of the sixteenth century, that the Italians entered with spirit into such compositions, and soon far out-did their prototypes in the art.†

The history of the Madrigal, though forming but a single, and, as it may appear at the first glance, an unimportant portion of the history of Music, is in truth one of considerable interest. It first introduced music into society, gave it a new character and a new impulse; it disclosed the power of the art to add to the social and intellectual enjoyments of mankind, and to engage the attention of polished communities. The choicest composers of the age were madrigal writers; and to their sedulous cultivation of vocal harmony under this form, we may attribute the progress and perfection of the Italian and English schools of Church Music.‡

The first collection of compositions, designed for social recreation, published in England, was that of Wynkyn de Worde, in the year 1530; but these were sacred as well as secular. The composers were Cornish, Pygot, Ashwell, Taverner, Gwynneth, Jones, Dr. Cowper, and Dr. Fayrfax.§ The next collection appears to have been that of Thomas Whythorne, printed by John Day, in 1571.|| Both the words and music of this collection are truly barbarous; but it is not certain that they were ever in much public favour. This was followed by Byrd's "Psalmes, Sonets, and Songes

* I speak here of the *Madrigal* as a musical composition. The term equally applies to music and poetry.

† See "A Short Account of Madrigals," by Thomas Oliphant, Esq.; an ably written little pamphlet, published in 1836.

‡ See an admirable article on the Rise and Progress of the Madrigal in England, in the *British and Foreign Review* for 1845.

§ This extraordinary musical work has escaped the researches of Hawkins, Burney, Ames, Herbert, Dibdin, &c. It was first noticed by Douce (*Illustrations of Shakspeare*, edit. 1839, p. 262). It is a small oblong quarto volume, containing twenty part-songs by the composers above named. See the last edition of Ritson's *Ancient Songs*, p. lxxiii. where the index is given.

|| "Songes of three, fower, and five voyces, composed and made by Thomas Whythorne, gent., the which Songes be of sundry sortes, that is to say, some long, some short, some hard, some easie to be songe, and some betwene both; also some solemne and some pleasant or merry; so that according to the skill of the singers (not being musitians) and disposition or delite of the hearers, they may here finde Songes for their contentation and liking. Now newly published, An. 1571. *At London, Printed by John Daye, dwelling over Alderagate.*" I have given the title at full, as Dr. Dibdin was unable to insert it in his edition of Herbert's *Typographical Antiquities*.

of Sadnes and Pietie," in 1588. The Italian word *Madrigale* not having yet been adopted and anglicized was not employed. In the same year appeared a collection of Italian Madrigals, translated into English, of which the editor was a Mr. Nicholas Yonge.* This was the first work in England in which the word *Madrigal* was used. The epistle dedicatory to this collection is interesting, inasmuch as it marks the period when Madrigals came into fashion into this country.

Mr. Yonge commences by saying: "Since I first began to keepe house in this citie, it hath been no small comfort unto mee, that a great number of gentlemen and merchants of good accompt (as well of this realme as of forreine nations) have taken in good part such entertainment of pleasure, as my poore abilitie was able to affoord them, both by the exercise of Musicke daily used in my house, and by furnishing them with bookes of that kinde yeerly sent me out of Italy and other places; which beeing for the most part Italian songs, are for sweetnes of aire, verie well liked of all, but most in account with them that understand that language. As for the rest they doe either not sing them at all, or at the least with little delight. And albeit there be some English songs lately set forth by a great Master of Musicke,† which for skill and sweetnes may content the most curious; yet because they are not many in number, men delighted with varietie, have wished more of the same sort: for whose cause chiefly I endeavoured to get into my hands all such English songs as were praise worthie; and, amongst others, I had the hap to finde in the hands of some of my good friends certaine Italian Madrigales, translated, most of them, five yeeres agoe, by a gentleman for his private delight (as, not long before, certaine Napolitans‡ had been englished by a verie honourable personage, and now a councellour of estate, whereof I have seen some, but never possessed any). And finding the same to be singularly well liked, not onely of those for whose cause I gathered them, but of many skilful gentlemen and other great musicians, who affirmed the accent of the words to be well maintained, the descant not hindred (though some fewe notes altdred), and in every place the due decorum kept: I was so bolde, beeing well acquainted with the gentleman, as to entreate the rest, who willingly gave me such as he had

* Dr. Burney (*Hist. of Music*, iii. 119), speaking of this collection, says:—"The editor was an Italian merchant, who having opportunities of obtaining, from his correspondents, the newest and best compositions from the Continent, had them frequently performed at his house, for the entertainment of his musical friends." Mr. Oliphant inclines to the opinion that the editor of this collection was a music master. See *A Short Account of Madrigals*, p. 8.

† Meaning doubtless Byrd's Collection, the first work in the following *Bibliotheca*.

‡ That is, Neapolitan Canzonets or Ballets.

(for of some he kept no copies), also some other more lately done at the request of his particular friends," &c.*

I shall not here go further into the early history of the English Madrigal. Its rise and progress, from its first adoption in the year 1588 to its final extinction in 1638, may be distinctly traced by the following Catalogue.

The decline of madrigal writing and madrigal singing is said to have followed soon after the accession of James I. "English musicians," says the writer of the article in the *British and Foreign Review*, before alluded to, "found no favour or patronage from any of the Stuarts; and the just and liberal support which they had received from the last of the Tudors was exchanged for cold neglect from the first of the succeeding dynasty, followed by an absolute proscription from his successors. Within a few years after the accession of James, all the Madrigal writers who, in 1602, had sung the praises of Elizabeth, were silent."† That this statement is not strictly correct may be proved by the perusal of the *Bibliotheca Madrigaliana*.

The music books of the age of Elizabeth and James are remarkable as having been printed under a series of arbitrary and monopolizing patents. The first of these was granted 17 Eliz. A.D. 1575, to the two distinguished musicians, Tallis and Byrd, for a term of twenty-one years.‡ It referred not only to their own productions, vocal and instrumental, but to those of all other musicians, whether English, French, or Italian, as well as for the sole ruling and vending of music paper.

The wording of this patent is so curious that I shall give it entire, as printed at the end of the "*Cantiones quae ab Argumento Sacrae vocantur*."§

"The Extract and Effect of the Quene's Majestie's letters patents to Thomas Tallis and William Birde, for the printing of Musicke.

* See the whole dedication quoted in Mr. Oliphant's "*Musa Madrigalesca*," pp. 38—41.

† The writer of this article speaks of Ward's Collection, which appeared in 1613, as "*terminating* that rich outpouring of secular vocal harmony which the preceding twenty years had witnessed." This could hardly have been the case when Madrigals continued to be printed until the year 1638.

‡ The power of the crown to grant such privileges as are contained in this and other patents of the like kind, is expressly denied by Sir Joseph Yates, in his argument in the great case of literary property, *Millar v. Taylor*, where, speaking of the patent of Tallis and Byrd, and also of that granted to Morley, he says they are arbitrary, gross and absurd.—*Question concerning literary property*, published by Sir James Burrow, 4to. 1773, p. 85.

§ Six books in oblong quarto, "*Excudebat Thomas Vantrollerius typographus Londinensis in clauistro vulgo Blackfriars commorans, 1575.*" There is a splendid copy in the Music-School, Oxford, and another in the library of Graham College.

"ELIZABETH, by the grace of God Quene of Englande, Fraunce, and Ireland, defender of the faith, &c., To all printers, booksellers, and other officers, ministers, and subjects greeting, Know ye, that we, for the especiall affection and good wil that we have and beare to the science of musicke, and for the advancement thereof, by our letters patents, dated the xxii of January, in the xvii yere of our raigne, have granted full priviledge and licence unto our welbeloved servaunts, Thomas Tallis and William Birde, gent. of our chappell, and to the overlyver of them, and to the assignes of them and of the survivor of them, for xxi yeares next ensuing, to imprint any and so many as they will of set songe or songes in partes, either in Englishe, Latine, French, Italian, or other tongues that may serve for musicke either in church or chamber, or otherwise to be either plaid or soonge: And that they may rule and cause to be ruled by impression any paper to serve for printing or pricking of any songe or songes, and may sell and utter any printed bokes or papers of any songe or songes, or any bookes or quieres of such ruled paper imprinted. Also we straightly by the same forbid all printers, bookesellers, subjects, and strangers, other then as is aforesaid, to do any the premisses, or to bring or cause to be brought out of any forren realmes into any our dominions any songe or songes made and printed in any forren countrie, to sell or put to sale, uppon paine of our high displeasure: And the offender in any of the premisses for every time to forfeit to us, our heires, and successors fortie shillings, and to the said Thomas Tallis and William Birde, or to their assignes, and to the assignes of the survivor of them, all and every the said bokes, papers, songe, or songes. We have also, by the same, willed and commanded our printers, maisters, and wardens of the misterie of stacioners, to assist the said Thomas Tallis and William Birde, and their assignes for the dewe executing of the premisses."

Tallis died in 1585; and the patent, by the terms of it, survived to Byrd, who, no doubt for a valuable consideration, permitted Thomas Este to exercise the right of printing under its protection; and he, in the title-page of most of his publications, styles himself the assignee of William Byrd.*

* Herbert (*Typogr. Antig.* iii. 1006) speaking of Este, says, "He printed some years after 1600. His widow, or daughter, Lucretia, printed a book of Bird's Music [*Songs of Sundrie Natures*, 2nd edit.] in 1610, by the assignment of Will. Barley; and next year Tho. Snodham printed another by assignment of Will. Barley also, by which it may be presumed that the said Lucretia was married to Snodham; however he afterwards printed most of Este's copies." We now learn, from the following pages, that in 1609, for some cause not known, *Este* changed his name to Snodham. The imprint of Wilbye's "Second Set of Madrigales" is "Printed by Thomas Este, *alias* Snodham." (See p. 28.)

The music books printed by Este were sent forth to the world in a very elegant form. The initial letters of the several songs were ornamented with fanciful devices; and the whole of the page was sometimes surrounded by a rich ornamental border.* The heads of the notes were of the lozenge form, exceedingly well cut, and to a remarkable degree legible.

After the expiration of the patent granted to Tallis and Byrd, it seems that Thomas Morley had interest enough to obtain from Queen Elizabeth a new one of the same tenor, but with ampler powers.† It was granted to him 40 Eliz. A.D. 1598. Under this patent, Peter Short, William Barley, and Thomas Este printed most of the music books which were published during the time that it continued in force.‡

The musical collections of the ages of Elizabeth and James, as before stated, contain some elegant specimens of lyrical poetry. The "Songs" of Dowland,§ the "Ballets" of Morley,|| the "Ayres" of Campion,¶ and the "Madrigals" of Gibbons,** especially, abound with charming effusions of purity and fancy. Selections from the musical publications

* See instances in John Mundy's "Songs and Psalmes," 1594; and Thomas Morley's "Madrigalls to foure Voyces," 1594.

† Patents for almost every thing became so common at this time, that the House of Commons took them into consideration the 43 Eliz.

‡ The imprint of Richard Carlton's "Madrigals to Five Voyces," 1601, is—"Printed by Thomas Morley, dwelling in Little St. Helens." This is the only instance of Morley's name appearing, by right of his patent, as that of the printer.

§ "A peculiar interest attaches to one of the pieces in John Dowland's 'First Book of Songs' (*My thoughts are wing'd with hopes*), on account of the initials W. S. being appended to it in a manuscript of the time preserved in the Hamburg City Library: it is inserted in 'England's Helicon,' 4to. 1600, as from Dowland's 'Book of Tablature,' without any name or initials; and looking at the character and language of the piece, it is at least not impossible that it was the work of our great dramatist, to whom it has been assigned by some continental critics."—See Collier's *Lyrical Poems*, printed for the members of the Percy Society, p. vi.

|| There is some reason to believe that this collection was written by Michael Drayton. See Collier's "Lyrical Poems," p. 5. Many of the pieces, however, are translations or imitations of the Balletti di Gastoldi. See the introductory remarks prefixed to my reprint for the Musical Antiquarian Society.

¶ These "Ayres" were not known to Haslewood when he wrote the biographical notice of Campion, prefixed to his "Observations on the Arte of English Poesie." See "Ancient Critical Essays upon English Poets and Poesy," 4to. 1815. I take this opportunity of noticing that "Thomas Campion, Doctor of Physicke" was buried, March 1, 1619, in the Church of St. Dunstan in the West. Haslewood was not correct in identifying him with Thomas Campion, gent. who made his will in October, 1621.

** It has been asserted that the poetry of this collection was written by Sir Christopher Hatton, the nephew of the Lord Chancellor of England. This, however, could not have been the case, as nos. 2, 3, 4, and 5 are certainly the productions of Joshua Sylvester; no. 15 is part of a longer poem by Dr. Donne. The passage, then, in the dedication to Sir Christopher Hatton,—"the language they speak you provided them," merely intimates that Sir Christopher selected the poetry.

of this period have been given in Beloe's "Anecdotes of Literature," and in Sir Egerton Brydges' "Censura Literaria," and "British Bibliographer;" but it is to be regretted that no complete collection of Madrigalian poetry has yet been formed.

The late Mr. Haslewood formed a plan for the publication of a work of this description; and, in 1816, the spirited publisher, Robert Triphook, of Old Bond Street, issued a prospectus, of which the following is a copy; but, from some cause or other, not explained, the promised publication never appeared:—

In the Press.:—LYRICAL GLEANINGS, COMPRISING MADRIGALS, ODES, SONGS, AND SONNETS, CHIEFLY BY ANONYMOUS WRITERS OF THE SIXTEENTH AND PART OF THE SEVENTEENTH CENTURIES; WITH BIBLIOGRAPHICAL NOTICES, BY THE EDITORS.

The Gleanings will form one Volume, which will be printed at the Chiswick Press, in the most elegant manner, on fine writing paper, in post octavo, and only 250 copies will be taken off.

The Materials are drawn from those numerous, elegant, and as yet unexplored Collections of Vocal Poetry, made and composed by BYRD, MORLEY, YONGE, WARD, GIBBONS, LAWES, and other Musicians of eminence in the reigns of Elizabeth, James, and Charles; among them will be found specimens of eminent beauty, highly deserving rescue from the oblivion to which they have been hitherto consigned. It is therefore presumed, that this Volume will prove highly acceptable to the tasteful lover of our Early Poetry, and at the same time form a valuable Supplement to the elegant Miscellanies of PERCY, AIKIN, RITSON, HEADLEY, and ELLIS.*

In 1837, Mr. Oliphant, the honorary secretary to the Madrigal Society, published an octavo volume, entitled "La Musa Madrigalesca, or a Collection of Madrigals, Ballets, Roundelays, &c., chiefly of the Elizabethan Age, with Remarks and Annotations." This beautifully printed volume, consisting of 338 pages, contains some charming specimens of lyrical poetry; but it is to be regretted that the editor has so frequently modernised and interpolated his text, as almost to destroy its character as a collection of Elizabethan poetry. The remarks and annotations contain some valuable matter; but are too frequently disfigured by frivolity unworthy of the subject.

Mr. Payne Collier's recent contribution to the Percy Society, "Lyrical Poems, selected from Musical Publications between the Years 1589 and 1600," is a work every way to be commended; and it is to be hoped that its learned editor will favour the members of the Society under whose auspices the volume has been produced with a continuation of his interesting subject.†

* The manuscript of this work was sold in 1833 upon the dispersion of Mr. Haslewood's valuable library.—See *Sale Catalogue*, No. 805.

† Mr. Collier was indebted to my library for the loan of the original copies of the various musical works from which he has given extracts, and should he be induced to carry out the work to its full extent, I shall be delighted to place the whole of my musical treasures (and they are now not few) at his entire disposal.

In preparing the following Catalogue, I was influenced by an impression which has long possessed my mind, that not merely the technical accuracy of bibliographers, but the highest interests of literature, are essentially promoted by whatever tends to facilitate our reference to books which are not easily or frequently to be met with. Even their existence is, perhaps, known by but few; and to whatever department of literature such books may happen to belong, it may very well happen that those who, from office, or by accident, know that they exist, have been engaged in other lines of inquiry, and have, therefore, had no particular motive or occasion for taking notice of them.

"The science of bibliography is of greater extent, value, and dignity than many who use the word inconsiderately may suppose. Perhaps I use the word bibliography improperly; for I do not mean the technical knowledge of degrees of rarity, and better or worse editions, and copies on pink paper, and the like; all this may be an innocent amusement for a gentleman, and a profitable study for a tradesman: and it is well that there should be persons who find pleasure or advantage in collecting and communicating information, even on those points; but it is not what I here refer to. Nor do I mean merely that knowledge of books (valuable as it is) which may be gained from literary history. I mean such a knowledge of books as, if it may not aspire to be called learning, is one of learning's best helps. In the first place, the knowledge of the fact, that certain books do exist on certain subjects—a species of knowledge apparently very simple, but really very important, and which would have saved many a writer from the disappointment of having to throw aside the labour of years, on finding that it had been anticipated; or, perhaps, from the greater inconvenience of being informed after publication, that what he had said had been much better said, and fully refuted, before he was born. Secondly, in what I may perhaps be allowed to call a personal acquaintance with books—being conversant with the books themselves, so as to give to each some sort of personal identity, and not to conceive that every reference at the bottom of a page is of equal authority, as being to something which one never saw, or could expect to see."^{*}

Having thus briefly stated the motives and feelings under which I have compiled the present Catalogue, I would add a few words to the bibliographer, referring especially to ancient *musical works*.

There is one peculiarity about the early collections of Madrigals to which I wish particularly to allude, and that

* See "A List of some of the early Printed Books in the Archbishopal Library at Lambeth, by the Rev. S. R. Maitland." Privately printed, 8vo. 1843.

is, their publication in separate books or parts. Few book collectors are sufficiently skilled in music to see the evil of separating the parts of music books, or to attempt the retrieving them when once scattered abroad; on the contrary, many learned men have taken a *single* part for the whole of a musical work, and have thought themselves happy in the possession of a book of far less value than a mutilated statue. A single part of the *Cantiones* of Tallis and Byrd, with the word "Discantus" at the top of the title-page, to distinguish it from the Superius, Medius, Bassus, and other parts, was in the possession of Dr. Ward, Gresham Professor of Rhetoric; and he, though one of the best grammarians of his time, mistook that for part of the title, and has given it accordingly. In like manner Ames, a man of singular industry and intelligence in matters that relate to printing, having in his possession the *Morning and Evening Prayer* of 1565, has described it, in his *Typographical Antiquities*, by the title of the "Common Prayer, with Musical Notes, Secundus Contratenor," never imagining that these two latter words were no part of the title, and that he had only one-fourth part of a work which appeared to him to be complete. In another part of the same work, he speaks of "Bassus Canzonets," and "Cantus Canzonets," by Thomas Morley; evidently confounding two odd parts of the same work. Similar mistakes are made by Herbert and Dibdin. Mr. Charles Knight, the well-informed editor of the "Pictorial Shakspeare," speaking of the various literary works which came from the press during Shakespeare's youth, says, "There were Collections of Songs, too, as those of Thomas Whythorne, gentleman, for three, four, or five voices, which found their way into every yeoman's house, when we were a musical people, and could sing in parts. It was the wise policy of the early Reformers, when chantries had for the most part been suppressed, to direct the musical taste of the laity to the performance of the Church service; and many were the books adapted to this end, such as 'Bassus' [! !], consisting of portions of the service to be chanted."* In a work recently published by the Parker Society, "Select Poetry, chiefly devotional, of the Reign of Queen Elizabeth," the editor, speaking of William Byrd, says, "In 1583, he published a work entitled 'Medius,' &c.!"† Mistakes of this kind are common; and it would

* See *Pictorial Shakspeare*, Vol. i. pp. 41-42. The work really intended by Mr. Knight is the "Morning and Evening Prayer," printed by Johan Day in 1560 and 1565. Dr. Dibdin describes it as Day's "Bassus!"

† It is necessary to say that no publication of Byrd's is dated so early as 1583. The date is evidently a mistake for 1588. It would be out of place here to speak of the other inaccuracies with which this work abounds. Seldom indeed

not be difficult to enumerate some even more absurd than those already quoted.

The peculiarity of which I speak—the publication of the Madrigal books in separate parts, 3, 4, 5, or 6, according to the number of voices expressed on the title-page—does not refer to *all* the vocal part-music of the Elizabethan age; but chiefly to those works entitled Madrigals, and published in quarto. The folio volumes (generally entitled “Ayres,” “Songs,” &c., never Madrigals), have all the parts in one volume. For instance, a work in four parts will be thus disposed: On the upper division of the left-hand page, is the “Cantus;” on the lower, the “Tenor;” on the upper division of the right-hand page, is the “Medius;” on the lower, the “Bass.” Thus, four persons can sing from the same book, each taking his respective part. I have been particular, in the following Catalogue, to state the number of parts necessary to complete the work, and also the names of each. When the names of the parts are not given, it will be understood that they are all comprised in one volume in the manner described.

The works to which references are given in the course of the following pages, are as follows. The references to sale catalogues could have been readily multiplied; but there was some doubt as to whether the various entries referred to *single* parts. I have preferred noticing those copies only which appeared, from their description, to be complete.

- BURNEY (Charles, Mus. Doc.) History of Music, from the earliest ages to the present period, 4 vols. 4to. *Lond.* 1776-89.
- HAWKINS (Sir John). A General History of the Science and Practice of Music, 5 vols. 4to. *Lond.* 1776.
- WOOD (Antony a) *Athenæ Oxonienses* ed. by (Rev. Dr.) Philip Bliss, 4 vols. 4to. *Lond.* 1813-20.
- GOSTLING (Rev. William) Catalogue of Valuable and Curious Music, sold by Langford, 8vo. *Lond.* 1777.
- GUISE (Richard) Catalogue of a Reserved Portion of Music, sold by White, 8vo. *Lond.* 1807.
- HORNE (Edmund Thomas Warren) Catalogue of Vocal and Instrumental Music, sold by Leigh and Sotheby, 8vo. *Lond.* 1810.
- PARKER (Rev. John) Catalogue of the Select and Entire Library of Music Books, sold by White, 4to. *Lond.* 1813.
- BURNEY (Charles, Mus. Doc.) Catalogue of the valuable and very fine Collection of Music, sold by White, 4to. *Lond.* 1814.
- BARTLEMAN (James) Catalogue of the very valuable and celebrated Library of Music Books, sold by White, 4to. *Lond.* 1822.
- HORSFALL (James) Catalogue of Valuable Music, sold by White, 4to. *Lond.* 1817.
- JONES (Edward) Catalogue of a Rare Collection of Music, and Works on Music, sold by Sotheby, 8vo. *Lond.* 1825.

has any publication brought out by a learned society, been so shamefully edited. The paper, print, and binding are alike contemptible. The latter appears to have been copied from a publication of Holywell Street notoriety, rejoicing in the title of “Diprose’s Comic Songster.”

HASLEWOOD (Joseph, F. S. A.), Catalogue of the Curious and Valuable Library, sold by Evans, 8vo. *Lond.* 1833.

HEBER (Richard) Catalogue of the Valuable Library, sold by Evans and Sotheby, 12-Parts, 8vo. *Lond.* 1834-6.

BRIGHT (Benjamin Heywood) Catalogue of the Valuable Library, sold by Sotheby, 8vo. *Lond.* 1845.

In conclusion, I may be allowed to add, that there is one ground on which this Catalogue may claim to be considered as of some value. It is, that (except what is plainly and particularly acknowledged) not one word of title, colophon, or description, has been taken at second-hand, or derived from any source whatever but the book itself.

E. F. R.

*Grosvenor Cottage,
Park Village, East.*

ERRATA ET CORRIGENDA.

Page 1, line 13. Read "*Five parts*" instead of "*Six parts*," and dele the word "*Sextus*."

„ 28, No. 25. Read "*You that do live*," instead of "*Yee that, &c.*"

„ 34, No. 32. Read "*Ah vaine*," instead of "*Oh vaine*."

„ 36, No. 12. Read "*flow'ry*" instead of "*flow'ring*."

Bibliotheca Madrigaliana.

1588.

Psalmes, Sonets, and Songs of Sadnes and Piety, made into Musicke of five parts: whereof some of them going abroad among divers, in untrue coppies, are heere truely corrected, and th' other being Songs very rare and newly composed, are heere published, for the recreation of all such as delight in Musicke: By William Byrd, one of the Gent. of the Queenes Majesties honorable Chappell. 4to. *Printed by Thomas East, the assigne of W. Byrd, and are to be sold at the dwelling house of the said T. East, by Paules wharfe, 1588. Cum privilegio Regiæ Majestatis.*

Six parts, Superius, Medius, Contratenor, Tenor, Sextus, and Bassus, dedicated "To the right honorable Sir Christopher Hatton Knight, Lord Chancellor of England." At the back of the title are "Reasons briefly set downe by the auctor, to perswade every one to learne to sing." At the back of the dedication is "The Epistle to the Reader."

Burney, iii. 84; Hawkins, iii. 287. Gostling's sale, 21; Warren Horne's, 164; Parker's, 242; Bartleman's, 1008; Heber's, (Part viii.) 1569. Another edition, in the same year, without date; but corresponding in every other particular. Heber's copy was without date.

CONTENTS.

- | | |
|--|--|
| <ol style="list-style-type: none"> 1. O God, give eare and do apply. 2. Mine eyes with fervencie of sprite. 3. My soul opprest with care. 4. How shall a young man. 5. O Lord, how long wilt thou forget? 6. O Lord, who in thy sacred tent. 7. Help, Lord, for wasted are those men. 8. Blessed is he that feares the Lord. 9. Lord, in thy wrath reprove me not. 10. Even from the depth, unto thee, Lord. 11. Joy not in no earthly blisse. 12. Though Amarillis daunce in greene. 13. Who likes to love let him take heed. 14. My minde to me a kingdome is. 15. Where fancy fond for pleasure pleads. 16. O, you that heare this voyce. 17. If weemen could be faire and never fond. 18. Ambitious love hath forst me to aspire. 19. What pleasure have great princes. 20. As I beheld I saw a heardman wild. | <ol style="list-style-type: none"> 21. Although the heathen poets did. 22. In fields abroad, wher trumpets shril. 23. Constant Penelope sends to thee. 24. <i>La Virginella.</i> 25. Farewell, false love. 26. The match that's made. 27. Prostrate, O Lord, I lie. 28. All as a sea, the world no other is. 29. Susanna faire sometime assaulted was. 30. If that a sinners sighes. 31. Care for thy soule as thing of greatest price. 32. Lullaby, lullaby, my sweet little baby. 33. Why do I use my paper, inck, and pen? 34. Come to me, grieffe, for ever. 35. O that most rare brest. (The two last are entitled "The Funerall Songs of that honorable Gent. Syr Phillip Sidney, Knight.") |
|--|--|

1588.

Musica Transalpina. Madrigales translated of foure, five, and sixe parts, chosen out of divers excellent Authors, with the first and second part of La Verginella, made by Maister Byrd, upon two stanz's of Ariosto, and brought to speake English with the rest. Published by N. Yonge, in favour of such as take pleasure in Musick of voices. 4to. *Imprinted at London by Thomas East, the assignè of William Byrd, 1588. Cum Privilegio Regiæ Majestatis.*

Six parts, Cantus, Altus, Medius, Tenor, Sextus, and Bassus, dedicated "To the right Honorable Gilbert Lord Talbot, sonne and heire to the right noble and puissant George Earle of Shrewsbury," &c.

Burney, iii. 119; Hawkins, iii. 385. Gostling's sale, (2nd day) 67 and 83; Burney's, 414; Horsfall's, 261; Bartleman's, 1188; E. Jones's, 335; Haslewood, 1110; Heber's, (Part viii.) 1762.

CONTENTS.

For 4 voices.

1. These that bee certaine signes. (*Questi ch' inditio.*) Noe: Fagnient.
2. The faire Diana. (*Non piu Diana.*) Giovan. de Macque.
3. Joy so delights my hart. (*Gioia s'abond' all cor.*) G. P. Prenestino.
4. False Love now shoot. (*Amor ben puoi.*) G. P. Prenestino.
5. O Griefe, if yet my grieve. (*Dolor, se'l mio dolor.*) Baldes. Donato.
6. As in the night. (*Come la notte.*) Baldes. Donato.
7. In vayne he seekes for beautie. (*Per divina bellezza.*) Fillipo di Monte.
8. What meaneth Love to nest him. (*Perche s'annida Amore.*) G. P. Prenestino.
9. Sweet Lovewhen hope. (*Amor quando fiorina.*) G. P. Prenestino.
10. Lady that hand. (*Donna la bella mano.*) M. A. Pordenone.
11. Who will ascend. (*Chi salira.*) G. de Wert.
12. Lady you looke so gentle. (*Donna bella e gentile.*) Cornelio Verdonch.

For 5 voices.

13. From what part of the Heaven. (*In qual parte del ciel.*) F. de Monte.
14. In vaine he seeketh for beautie. (*Per divina bellezza.*) F. de Monte.
15. In every place. (*Ogni luogo.*) F. de Monte.
16. Thirsis to dye desired. (*Tirsi morir volea.*) Luca Marenzio.
17. Thirsis that heat refrayned. (*Frenò Tirsi il desio.*) Luca Marenzio.
18. Thus these two lovers. (*Così moriro.*) Luca Marenzio.
19. Susanna fayre sometime of love. (*Susann' un jour.*) Orlando di Lasso.

20. Susanna fayre sometime of love. (*Susann' un jour.*) Alfonso Ferabosco.
21. When shall I cease. (*Chi per voi non.*) Noe: Fagnient.
22. I must depart. (*Io partiro.*) Luca Marenzio.
23. I saw my lady weeping. (*Vidi pianger Madonna.*) Alfonso Ferabosco.
24. Like as from Heaven. (*Come dal ciel.*) Alfonso Ferabosco.
25. So gracious is thy selfe. (*Sci tanto gratiosa.*) Giov. Feretti.
26. Cruell unkind. (*Donna Crudel.*) Giov. Feretti.
27. What doth my pretty darling. (*Che fa, hoggil mio sole.*) Luca Marenzio.
28. Sleepe mine onely Jewell. (*Sonno scendosti.*) Stefano Felis.
29. Thou bring'st her home. (*Tu la ritorni.*) Stefano Felis.
30. Sound out my voice. (*Vestiu' icolli.*) Gianetto Palestina.
31. Liquide and watry perles. (*Liquide perle.*) Luca Marenzio.
32. The Nightingale so pleasant. (*Le Rosignol.*) Orlando di Lasso.
33. Within a greenwood. (*In un Roschetto.*) Giov. Feretti.
34. Sometime when hope relieved mee. (*Gia fu ch'io.*) Rinaldo del Mell.
35. Rubyes and Perles. (*Perli rubini.*) Alf. Ferabosco.
36. O sweet kisse. (*O dolcissimo bacio.*) Alf. Ferabosco.
37. Sometime my hope. (*Gia fu mio dolce speme.*) Alf. Ferabosco.
38. Lady that hand. (*Donna la bella mano.*) Lelio Bertamy.
39. My hart alas! (*Alma gui dotta.*) Gironimo Conversi.

40. Lady if you so spight me. (*Donna se voi m' odiate.*) Alfonso Ferabosco.
 41. When I would thee embrace. (*Quand' io volena.*) G. B. Pinello.
 42. Thirsis enjoyed the graces. (*Godea Tirsi gl'amori.*) Alf. Ferabosco.
 43. The Nightingale so pleasant. (*Le Rosignol.*) Alf. Ferabosco.
 44. The Faire yong virgine. (*La Verginella.*) Will. Byrd.
 45. But not so soone. (*Ma non si tosto.*) Will. Byrd.
 For 6 Voyces.
 46. I will go dye for pure love. (*Lo morio d'amore.*) Luca Marenzio.
 47. These that bee certaine signes. (*Questi ch'inditio.*) Alf. Ferabosco.
 48. So far from my delight. (*Se lungi dal mio sol.*) Alf. Ferabosco.
49. She onely doth not feele. (*Sole voi nol sentite.*) Alf. Ferabosco.
 50. Loe heere my hart. (*Ecco ch'io lasso.*)
 51. Now must I part. (*Parta da voi.*) Luca Marenzio.
 52. Zephirus brings the time. (*Zephirus torna.*) Gironimo Conversi.
 53. But with me wretch. (*Ma per me lasso.*) Gironimo Conversi.
 54. I was full neere my fall. (*Tui vicin' al cader.*) Alf. Ferabosco.
 55. But as the byrd. (*Hor come angel.*) Alf. Ferabosco.
 56. I sounge sometime. (*Cantai gia.*) Luca Marenzio.
 57. Because my love. (*Che la mia donna.*) Luca Marenzio.

1589.

Songs of sundrie natures, some of gravitie, and others of myrth, fit for all companies and voyces. Lately made and composed into musick of 3, 4, 5, and 6 parts, and published for the delight of all such as take pleasure in the exercise of that art. By William Byrd, one of the Gentlemen of the Queenes Majesties honorable Chappell. 4to. *Imprinted at London by Thomas Este, the assigne of William Byrd, and are to bee sold at the house of the sayd T. Este, beeing in Aldersgate streete, at the signe of the black horse, 1589.*

Six parts, Superius, Medius, Contratenor, Tenor, Sextus, and Bassus, dedicated "To the right honorable my very good Lord Sir Henry Carye, Baron of Hunsdon," &c. An address "To the Curteous Reader."

Burney, iii. 84; Hawkins, iii. 286. Gostling's sale, 22; Burney's, 331; Warren Horne's, 164; Bartleman's, 1009.

Another edition "Imprinted at London by Lucretia Este, the assigne of William Barley, 1610."

CONTENTS.

Songs of three parts.

1. Lord in thy rage.
2. Right blest are they.
3. Lord in thy wrath.
4. O God which art most mercifull.
5. Lord hear my prayer.
6. From depth of sinne.
7. Attend myne humble prayer.
8. Susanna fayre.
9. The Nightingale.
10. When yonglings first, (*first part*).
11. But when by prooffe, (*second part*).
12. Uppon a sommers day, (*first part*).
13. Then for a bote, (*second part*).
14. The greedy hauke.

Songs of four parts.

15. Is love a-boy? (*first part*).
16. Boy pittie me, (*second part*).
17. Wounded I am, (*first part*).

18. Yet of us twaine, (*second part*).
19. From Citheron, (*first part*).
20. There carelesse thoughts, (*second part*).
21. If love be just, (*third part*).
22. O Lord my God.
23. While that the sunne.
24. Rejoyce, rejoyce.
25. Cast of all doubtfull care.

Songs of five parts.

26. Weeping full sore.
27. Penelope.
28. Compel the hauke to sit.
29. See, see those sweet eyes.
30. When I was otherwise.
31. When first by force.
32. I thought that love had beene a boy.
33. O deere lyfe when may it bee.
34. Love would discharge.

35. From virgins wombe.
 36. Of gold all burnisht, (*first part*).
 37. Her breath is more sweet, (*second part*.)

Songs of six parts.

38. Behold how good a thing, (*first part*).
 39. And as the pleasant morning, (*second part*).

40. An earthly tree.
 41. Who made thee Hob.
 42. And thinck yee nymphes, (*first part*).
 43. Love is a fit of pleasure, (*second part*).
 44. If in thine heart.
 45. Unto the hills.
 46. Christ rising againe, (*first part*).
 47. Christ is risen againe, (*second part*).

1590.

The first sett of Italian Madrigalls Englished, not to the sense of the originall dittie, but after the affection of the Noate. By Thomas Watson, Gentleman. There are also heere inserted two excellent Madrigalls of Master William Byrds, composed after the Italian vaine, at the request of the sayd Thomas Watson. 4to. *Imprinted at London by Thomas Este, the assigne of William Byrd, and are to be sold at the house of the sayd T. Este, being in Aldersgate street, at the signe of the black Horse, 1590.*

Six parts, Superius, Medius, Contra-tenor, Tenor, Sextus, and Bassus, dedicated, in a latin Metrical epistle, to Robert Devereaux, Earl of Essex. A latin Metrical epistle to Luca Marenzio, the celebrated Italian composer.

Burney, iii. 122; Hawkins, iii. 386. Gostling's sale, 67; Burney's, 414; Horsfall's, 261; Bartleman's, 1188; B. H. Bright's (wanting the Sextus), 3985.

CONTENTS.

Songs of four voices.

1. When first my heedlesse eyes. (*Non vidi mai.*) Luca Marenzio.
2. O merry world. (*I lieti amanti.*) Luca Marenzio.
3. Farewell cruell and unkind. (*Veggio dolce mio bene.*) Luca Marenzio.
4. Zephirus breathing. (*Zefiro torna.*) Luca Marenzio.
5. Faire shepherds queene. (*Madonna sua merce.*) Luca Marenzio.
6. Ev'ry singing byrd. (*Vezzosi angelli.*) Luca Marenzio.
7. Alas, what a wretched life is this? (*Ahi dispietata.*) Luca Marenzio.
8. This sweet and merry month of May. William Byrd.

Songs of five voices.

9. Though faint and wasted. (*Lasso ch'io ardo.*) Luca Marenzio.
10. Since my heedlesse eyes. (*Quando i vostri.*) Luca Marenzio.
11. When all alone my bonny lovè. (*Sola soletta.*) Giro. Converso.
12. When I beheld the faire face. (*Venuta era Madonna.*) Luca Marenzio.
13. Alas, where is my love. (*Obime dou el mio ben.*) Luca Marenzio.
14. Sweet hart arise. (*Sputavan gia.*) Luca Marenzio.

15. But if the country gods. (*Quando 'lmia vivo.*) Luca Marenzio.
16. When from my selfe sweet Cupid. (*Madonna mia gentil.*) Luca Marenzio.
17. Sweet singing Amarillis. (*Cantana.*) Luca Marenzio.
18. Fancy retyre thee. (*Partiro dunque.*) Luca Marenzio.
19. How long with vaine complaining. (*Questa di verde.*) Luca Marenzio.
20. All ye that joy in wailing. (*Morir non puo' l'mio core.*) G. M. Nanino.

Songs of six voices.

21. O heare me heavenly powers. (*Talche dunque.*) Luca Marenzio.
22. In chains of hope and fear. (*Ne fero sdegno.*) Luca Marenzio.
23. When Meliboeus soull. (*Di nettare.*) Luca Marenzio.
24. Now twinkling starrs. (*Sonar le labra.*) Luca Marenzio.
25. Unkind, O stay thi flying. (*Crudel perche.*) Luca Marenzio.
26. Love hath proclaimed. (*Non rumor di tamburi.*) A. Striggio.
27. The fates alas. (*Questa ordi.*) L. Marenzio.
28. This sweet and merry month of May. William Byrd.

1593.

Canzonets, or Little Short Songs to three voyces : newly published by Thomas Morley, Bachiler of Musicke, and one of the Gent. of hir Majesties Royall Chappel. 4to. *Imprinted at London by Tho. Est, the assigne of William Byrd, dwelling in Aldersgate street, at the signe of the black Horse, and are there to bee sold, 1593.*

Three parts, Cantus, Altus, and Bassus, dedicated "To the most rare and accomplished Lady, the Ladye Marye Countesse of Pembroke." A second edition, with four additional Canzonets, "*Imprinted by T. Este, 1606;*" and a third "*Printed by William Stansby, Richard Hawkins, and George Latham, 1631.*"

Burney, iii. 101; Hawkins, iii. 387; Wood, *Fasti Oxon.* 241. Gostling's sale, 68 and 69; Haslewood's, 1115. Edition of 1606—Burney's sale, 383; Horsfall's, 263; Bartleman's, 1188; Haslewood, 1118 and 1120.

CONTENTS.

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. See, see mine owne sweet jewell. 2. Joy, joy doth so arise. 3. Crewell you pull away so soone. 4. Ladie those eies. 5. Hould out my heart. 6. God morrow faire ladies. 7. Whither awaie so fast. 8. Blow shepherds blow. 9. Deepe lamenting. 10. Farewell disdainfull. 11. O fly not, O take some pittie! 12. Thirsis, O let pittie. 13. Now must I dye. 14. Ladye, if I through grieffe. | <ol style="list-style-type: none"> 15. Cease mine eyes. 16. Doe you not know. 17. Where art thou? 18. What ailes my darling. 19. Say, deere, will you not have mee. 20. Arise, get up my deere. <p style="text-align: center;"><i>Songs added in the editions of 1606 and 1631.</i></p> <ol style="list-style-type: none"> 21. Love learnes by laughing. 22. This love is but a wanton fit. 23. Though Philomela lost her love. 24. Spring time mantleth everie bough. |
|---|--|

1594.

Songs and Psalmes, composed into 3, 4, and 5 parts, for the use and delight of all such as either love or learne Musicke, By John Mundy, Gentleman, Bachiler of Musicke, and one of the Organists of hir Majesties free Chappell of Windsor. 4to. *Imprinted at London by Thomas Este (the assigne of William Byrd,) dwelling in Aldersgate street, at the signe of the black horse, 1594.*

Five parts, Superius, Contratenor, Tenor, Medius, and Bassus, dedicated "To the Right Honourable, Robert Devorax Earle of Essex, &c." Some verses "To the Reader," signed "Joseph Lupo."

Burney, iii. 54 and 133; Hawkins, iii. 361. Burney's sale, 388; Haslewood's, 1119; Heber's, (Part i.) 4911. A copy in the British Museum.

CONTENTS.

- Songs of three parts.*
- | | |
|---|---|
| <ol style="list-style-type: none"> 1. Prayse the Lord, O my soule. 2. Save me, O God! and that with speed. 3. O, all ye nations of the Lord. 4. Blessed art thou that fearest God,
(<i>the 1st part</i>). 5. Thus art thou blest that fearest God,
(<i>the 2nd part</i>). 6. Heare my prayer, O Lord. | <ol style="list-style-type: none"> 7. Yee people all, in one accord. 8. O Lord, turn not away thy face. 9. O come, let us lift up our voyce. 10. Of all the byrds that I have heard. 11. As I went a walking in the month. 12. Turn about and see me. <p style="text-align: center;"><i>Songs of foure parts.</i></p> <ol style="list-style-type: none"> 13. Lord, to thee I make my mone. |
|---|---|

14. O Lord, of whom I doe depend.
15. Sing yee unto the Lord.
16. I lift my heart to thee.
17. My prime of youth.
18. In deep distresse.
19. The longer I live.
20. The Shepheard Strephon, (*the first part*).
21. Witnese, ye heavens, (*the second part*).
22. Heigh ho ! chill go to plow.

Songs of five parts.

23. Lord, arise and help.
24. Have mercie on mee, Lord.
25. Unto thee lift I up myne eyes.
26. Were I a King.
27. In midst of woods, (*the 1st part*).
28. The black byrd, (*the 2nd part*).
29. Penelope.
30. Who loves a life.

1594.

Madrigalls to foure Voyces, newly published by Thomas Morley.
The first booke. 4to. *In London, by Thomas Est in Aldersgate street, at the sign of the black horse, 1594.*

Four parts, Cantus, Altus, Tenor, and Bassus, without dedication. Some verses in praise of the author, signed "Incerto." Each page surrounded by a richly ornamented wood-cut border. A second edition, printed by "T. Este, the assigne of Thomas Morley, 1600," contains two additional Madrigals.

Burney, iii. 101; Hawkins, iii. 334 and 387; Wood, *Fasti Oxon.* 241. Bartleman's sale, 1128. Edition of 1600—Gostling's sale, 67; Haslewood's, 1116.

CONTENTS.

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. Aprill is my mistris face. 2. Clorinda false, adieu thy love. 3. Why sit I here complayning? 4. Since my tears and lamenting. 5. Help ! I fall. 6. Lady, why grieve you? 7. In dewe of roses. 8. In every place. 9. Now is the gentle season, (<i>first part</i>). 10. The fields abroad, (<i>second part</i>). 11. Come, lovers, follow mee. 12. No, no, shee doth but flout mee. 13. I will no more. | <ol style="list-style-type: none"> 14. Besides a fountaine. 15. Sport wee my lovely treasure, (<i>first part</i>). 16. O sweet, alas ! (<i>second part</i>). 17. Hark, jolly shepherds. 18. Hoe, who comes heere? 19. Dye now my hart. 20. Say, gentle nymphes. <p><i>Additional Madrigals in edition of 1600.</i></p> <ol style="list-style-type: none"> 21. Round, round about the wood. 22. On a faire morning. |
|---|---|

1595.

The First Booke of Ballets, to five voyces, by Thomas Morley.
4to. *In London, by Thomas Este, 1595.*

Five parts, Cantus, Medius, Altus, Tenor, and Bassus, dedicated "To the right honorable Sir Robert Cecill, Knight," &c. At the back of dedication a copy of verses by "Mr. M. D. (probably Michael Drayton) to the author." Another edition, in the same year, with Italian words. Again, with English words, in 1600. Reprinted in score by the Musical Antiquarian Society.

Burney, iii. 101; Hawkins, iii. 334. Gostling's sale, 66; Burney's, 415; Horsfall's, 261; Haslewood's, 1117. This set of Ballets is not mentioned by Wood.

CONTENTS.

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. Dainty fine sweet Nimphes. 2. Shoote false Love. 3. Now is the month of Maying. 4. Sing wee and chaunt it. 5. Singing alone. 6. No, no, no, Nigella. 7. My bonny lasse. | <ol style="list-style-type: none"> 8. I saw my lovely Phillis. 9. What saith my daintie darling. 10. Thus saith my Galatea. 11. About the Maypole. 12. My lovely wanton jewell. 13. You that wont. 14. Fyer, fyer. |
|--|---|

15. Those daintie daffadillies.
16. Lady those cherries plentié.
17. I love, alas ! I love thee.
18. Loe, shee flies.

19. Leave, alas ! this tormenting.
20. Why weepees, alas !
21. Phillis I faine. (*A dialogue of seven voices.*)

1595.

The First Book of Canzonets to Two Voices, by Thomas Morley, Batchelor of Musick, and one of the Gent. of Her Majesties Royall Chappell. 4to. *Imprinted at London by Thomas Est, the assign of William Bird, 1595.*

Two parts dedicated "To the most virtuous and gentle Lady, the Lady Periam."

Gostling's sale, 68 ; Bartleman's, 1188 ; Hawkins (*Hist.* iii. 334) mentions an edition of 1619 ?

CONTENTS.

The Canzonets.

1. Go ye my Canzonets.
2. When lo ! by break of morning.
3. Sweet Nymph come to thy lover.
4. I go before my darling.
5. Miraculous Love's wounding.
6. Lo here another Love !
7. Leave now mine eyes tormenting.
8. Fire and Lightning from Heav'n.
9. Flora wilt thou torment me ?
10. In nets of golden wyres.
11. O thou that art so cruell.

12. I should for grief and anguish.

The Fantasies.

13. Il Doloroso.
14. La Girandola.
15. La Bondinella.
16. Il Grillo.
17. Il Lamento.
18. La Caccia.
19. La Sampogna.
20. La Sirena.
21. La Torella.

1597.

Madrigals to 3, 4, 5, and 6 Voyces. Made and newly published by Thomas Weelkes. 4to. *At London, Printed by Thomas Este, 1597.*

Six parts, Cantus, Medius, Altus, Tenor, Sextus, and Bassus, dedicated "To the Right Worshipfull Master George Philpot, Esq."

Hawkins, iii. 361 and 387 ; Wood, *Fasti Oxon.* 295. Gostling's sale, (1st day) 67, (2nd day) 80 ; Burney's, 415 ; Heber's, (Part viii.) 1569. Reprinted in Score by the Musical Antiquarian Society.

CONTENTS.

Songs of 3 parts.

1. Sit downe and sing.
2. My flocks feede not, (*first part*).
3. In black mourne I, (*second part*).
4. Cleere wells spring not, (*third part*).
5. A cuntrie paire.
6. Cease sorrowes now.

Songs of 4 parts.

7. Now everie tree renews.
8. Yong Cupid hath proclaim'd.
9. Aye mee my wonted joyes.
10. Three virgin nimphe.
11. Our cuntrie swaines.
12. Loe cuntrie sports.

Songs of 5 parts.

13. Your beautie it alureth.
14. If thy deceitfull lookes.
15. Those sweet delightful lilies.
16. Lady your spotlesse feature.
17. Make haste yee lovers.
18. What hast, fair lady ?

Songs of 6 parts.

19. Retire my thoughts.
20. Say, deere, when will your.
21. Those spots upon my ladies face.
22. If beautie bee a treasure.
23. My teares doe not availle mee.
24. My Phillis bids me pack.

1597.

Musica Transalpina. The Second Booke of Madrigalles to 5 and 6 voices, translated out of sundrie Italian authors, and newly published by Nicolas Yonge. 4to. *At London, Printed by Thomas Este, 1597.*

Six parts, Cantus, Medius, Altus, Tenor, Sextus, and Bassus, dedicated "to the right worshipfull and true lover of Musicke, Syr Henry Lennard, Knight." The arms of the Lennard family are on the back of the title-page.

Burney, iii. 123; Hawkins, iii. 387. Gostling's sale, (2nd day) 67 and 83; Burney's, 414; Bartleman's, 414; E. Jones's, 335; Haslewood's, 1111; Heber's (Part viii.), 1762. A copy in the British Museum.

CONTENTS.

Songs of five voices.

- | | |
|--|---|
| <ol style="list-style-type: none"> 1. The white delightfull swanne. <i>Horatio Vecchi.</i> 2. Zephirus brings the time. <i>Alfonso Ferabosco.</i> 3. So farre deere life. <i>Giulio Eremita.</i> 4. Cinthia thy song. <i>Giovanni Croce.</i> 5. Fly if thou wilt. <i>Giulio Eremita.</i> 6. At sound of hir sweet voyce. <i>Lucretio Quintiani.</i> 7. Browne is my love. <i>Alfonso Ferabosco.</i> 8. The wine that I so deere got. <i>Do.</i> 9. Dolorous mournfull cares. <i>Luca Marenzio.</i> 10. In flowre of Aprill's springing. <i>Alf. Ferabosco.</i> 11. Hills and woods. <i>Lucretio Quintiani.</i> 12. Lady my flame, (first part.) <i>Alf. Ferabosco.</i> | <ol style="list-style-type: none"> 13. Sweet Lord, (second part.) <i>Do.</i> 14. Sweet sparkle of love. <i>Gio. M. Nanino.</i> 15. Now springs each plant. <i>Lucretio Quintiani.</i> 16. Sweet eyes admiring. <i>Stefano Venturi.</i> <p style="text-align: center;"><i>Songs of six voyces.</i></p> <ol style="list-style-type: none"> 17. Love quench this heat. <i>Benedetto Palavicino.</i> 18. Cruell why dost thou. <i>Do.</i> 19. O, gracious and worthiest. <i>Gio. Croce.</i> 20. Shall I live so far. <i>Luca Marenzio.</i> 21. So saith my faire. <i>Do.</i> 22. For grieve I dye. <i>Andrea Feliciane.</i> 23. Daintie white pearle. <i>Antonio Bicci.</i> 24. Hard by a christall fountaine. <i>Gio. Croce.</i> |
|--|---|

1597.

Canzonets, or Little Short Songs to Foure Voyces: collected out of the best and approved Italian Authors by Thomas Morley, Gent. of her Majesties Chappell. 4to. *Imprinted at London by Peter Short, dwelling on Bredstreet hill at the signe of the Star and are there to be sold, 1597.*

Four parts, Cantus, Altus, Tenor, and Bassus, dedicated "To the worshipfull Maister Henrie Tapsfield, Citizen and Grocer of the Cittie of London."

CONTENTS.

- | | |
|---|--|
| <ol style="list-style-type: none"> 1. Now that each creature. <i>Giovanni Bassano.</i> 2. Since that the time. <i>Giovanni Croce.</i> 3. Lady let me behold. <i>Do.</i> 4. O lady for your love. <i>Do.</i> 5. Fine daintie girl. <i>Giovanni Bassano.</i> 6. White lillies be her cheeks. <i>Giovanni Croce.</i> | <ol style="list-style-type: none"> 7. Flora faire love. <i>Felice Anerio.</i> 8. My hart, why hast thou. <i>Thomas Morley.</i> 9. Still it frieth. <i>Do.</i> 10. Kiss me mine only jewell. <i>Gio. Bassano.</i> 11. Faine would I dye. <i>Ludovico Viadana.</i> 12. Come shepherd's god. <i>Horatio Vecchi.</i> |
|---|--|

- | | |
|---|---|
| 13. Weary and windless running. <i>Do.</i> | 17. Long bath my love. <i>Do.</i> |
| 14. Miraculous loves wounding. <i>Gio. Croce.</i> | 18. Pearle, christal, gold and ruby. <i>Do.</i> |
| 15. Fast by a brooke. <i>Hor. Vecchi.</i> | 19. Cease shepheards. <i>Do.</i> |
| 16. When loe! by breake. <i>Fel. Anerio.</i> | 20. Daphne the bright. <i>Gio. Croce.</i> |

1597.

The first set of English Madrigals, to 4, 5, and 6 Voyces. Made and newly published by George Kirbye. 4to. London, Printed by Thomas Este, dwelling in Aldersgate street, 1597.

Six books, Cantus, Altus, Tenor, Medius, Sextus, and Bassus, dedicated "To the vertuous, and very worthy Gentlewomen, Mistris Anne, and Mistris Francis Jermin, daughter to the right worshipfull Syr Robert Jermin, Knight (his very good Maister) G. K. wisheth in this life, increase of all vertues, and in the life to come, the full fruition of all happinease."

Burney, iii. 123; Hawkins, iii. 387. Gostling's sale, 67; Horsfall's, 261; Bartleman's, 1188.

CONTENTS.

Songs to 4 voyces.

1. Loe! heere my heart I leave.
2. Alas! what hope of speeding.
3. What can I doe my dearest?
4. Woe am I, my hart dies.
5. Farewell my love.
6. Sleep now my muse.

Songs to 5 voyces.

7. Ah, sweet, alas, when first I saw.
8. Mourne now my soule.
9. Sound out my voyce, (*first part.*)
10. Shee that my plaints, (*second part.*)
11. What, shall I part thus unrewarded?
12. Sorrow consumes mee, (*first part.*)

13. Oh, Heavens! (*second part.*)
14. Why should I love?
15. Sweet love, sweet love.
16. That muse which sung.
17. See what a maze of error.
18. If pittie reigns with beautie.

Songs to 6 voyces.

19. Ah, cruell, hatefull fortune!
20. I love, alas, yet am I not beloved!
21. Must I part, my sweet jewell?
22. Up, then, Melpomene, (*first part.*)
23. Why wail we thus? (*second part.*)
24. Sleep now my muse.

1597.

The First Booke of Songes or Ayres of foure parts with Tablature for the Lute. So made that all the partes together, or either of them severally, may be song to the Lute, Orpherion, or Viol de Gambo. Composed by John Dowland, Lutenist and Batcheler of Musicke in both the Universities. Also an invention by the said author for two to play upon one Lute. *Nec prosunt domino, quæ prosunt omnibus artes.* Folio. Printed by Peter Short, dwelling on Bread Street Hill, at the signe of the Starre, 1597.

Dedicated "To the right honorable Sir George Carey, of the most honorable order of the Garter, Knight," &c. An address "To the Courteous Reader," in which the author gives some particulars of his travels abroad. A latin Epigram by Thomas Campion.

Hawkins, iii. 325. A second edition "newly corrected and amended," appeared in 1600; a third in 1603; a fourth in 1608; and a fifth in 1613. Guise's sale, 293. Edition of 1600.—Jones's sale, 195. A copy of the edition of 1600 is in the British Museum. This work has been reprinted in Score by the Musical Antiquarian Society.

CONTENTS.

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. Unquiet thoughts. 2. Who ever thinks or hopes of love ? 3. My thoughts are winged with hopes. 4. If my complaints could passions move. 5. Can she excuse my wrongs. 6. Now, O know I needs must part. 7. Deare if you change, Ile never chuse againe. 8. Burst forth my teares. 9. Go cristall teares. 10. Thinkst thou then by thy fayning. 11. Come away, come sweet love. 12. Rest awhile your cruell cares. | <ol style="list-style-type: none"> 13. Sleepe wayward thoughts. 14. All ye whom love of fortune. 15. Wilt thou unkind thus reave me. 16. Would my conceit. 17. Come againe ! sweet love, doth now invite. 18. His goulden locks Time hath to silver turned. 19. Awake sweet love thou art return'd. 20. Come heavy sleepe. 21. Away with these selfe loving lads. 22. "A Galliard for two to play upon one Lute at the end of the booke." |
|---|---|

1597.

Canzonets or Little Short Aers to five and sixe voices. By Thomas Morley, Gentleman of her Highnesse Chappell. 4to. London: Printed by Peter Short, dwelling on Bredstreet hil at the Signe of the Star, 1597.

Six parts, Cantus, Altus, Tenor, Quintus, Sextus, and Bassus, Dedicated "To the Right Honorable Sir George Carey, Knight Marshall of Her Majesties Household, Governor of the Isle of Wight," &c. The Cantus part contains a Lute accompaniment in Tablature, to the first fifteen Canzonets.

Burney, iii. 101; Hawkins, iii. 334. Horsfall's sale, 261; Heber's, (Part viii.) 1569; Strettell's 1254. Copies in the Ashmolean and British Museum libraries. Wood mentions an edition of the date of 1595?

CONTENTS.

- | | |
|---|--|
| <i>Of five voices.</i> | |
| <ol style="list-style-type: none"> 1. Fly love that are so sprightly. 2. False love did me invegle. 3. Aduē, adue, adue. 4. Love's folke in greene araying. 5. Love tooke his bow and arrow. 6. Lo ! where with flowery head. 7. O grieffe even in the bud. 8. Sovereigne of my delight. 9. Our Bony Bootes could toot it. 10. Ay me the fatal arrow. 11. My Nymph, the deare. 12. Cruell wilt thou persever. | <ol style="list-style-type: none"> 13. Sayd I that Amarillis. 14. Damon and Phillis squared. 15. Lady you thinke you spite me. 16. Yon blacke bright starres. <p style="text-align: center;"><i>Of six voices.</i></p> <ol style="list-style-type: none"> 17. I follow loe the footing. 18. Stay hart, run not so fast. 19. Good love then fie thou to her. 20. Lady you see time fieth. 21. Harke ! Alleluia. <p style="text-align: center;">(A reverend Memoriall of that honorable true gentleman, Henry Noel, Esquier.)</p> |

1597.

The Cittharn Schoole by Antony Holborne, Gentleman, and Servant to her most excellent Majestie. Herewith are added sixe short Aers, Neopolitan like, to three voyces without the Instrument, done by his brother William Holborn. 4to. At London, Printed by Peter Short, dwelling on Bread-street hill, at the signe of the Starre, 1597.

Dedicated "To the Right honorable noble and most worthy Lord Thomas Lord Burgh" &c. Preface, "To the proficient Scholler or lover of the Cittharn." At the end of the lessons is the following note:—"Hereafter do follow Sixe

short Aers or Canzonets to three voyces, being the first fruites of Composition doone by his brother William Holborne."

Unknown to Musical historians and bibliographers. A copy, probably unique, formerly belonging to Evelyn, is in the Editor's library.

CONTENTS.

- | | |
|---------------------------------------|---------------------------------------|
| 1. Change then, for lo, ahe changeth. | 4. Sweet I grant that I am as blacke. |
| 2. Since Bonny-Boots was dead. | 5. Gush forth my teares. |
| 3. Here rest my thoughts. | 6. Sit still and sturre not Lady. |

1598.

The First set of English Madrigals to 3, 4, 5, and 6 voices. Newly composed by John Wilbye. 4to. *At London, Printed by Thomas Este, 1598.*

Six parts, Cantus, Medius, Altus, Tenor, Sextus, and Bassus, dedicated "To the Right Worshipfull and vallorous Knight Sir Charles Cavendish." The dedication subscribed "From th' Augustine Fryers, the XII of Aprill, 1598."

Burney, iii. 123; Hawkins, iii. 387. Gostling's sale, (2nd day) 67 and 81; Burney's, 411 and 414; Horsfall's, 261; Bartleman's, 1188; Heber's, 1112.

A copy in the British Museum. Reprinted in score by the Musical Antiquarian Society.

CONTENTS.

Songs to 3 voices.

1. Fly love aloft.
2. Away, thou shalt not love mee.
3. Ay mee, can every rumour.
4. Weepe O mine eies.
5. Deere pittie how? ah how?
6. Yee restlesse thoughts.

Songs to 4 voices.

7. What needeth all this trauaile, (*first part.*)
8. O fooles can you not see? (*second part.*)
9. Alas! what hope of speeding.
10. Lady when I behold.
11. Thus saith my Cloris bright.
12. Adew, sweet Amarillis.

Songs to 5 voices.

13. Dye, haplesse man.

14. I fall, I fall, O stay mee, (*first part.*)
15. And though my love abounding, (*second part.*)
16. I always beg, (*first part.*)
17. Thus Love commands, (*second part.*)
18. Lady your words doe spight mee.
19. Alas! what a wretched life.
20. Unkinde, O stay thy flying.
21. I sung sometimes my thoughts.
22. Flora gave mee fairest flowers.

Songs to 6 voices.

23. Sweet love if thou wilt gaine.
24. Lady when I behold.
25. When shall my wretched life.
26. Of joyes and pleasing paines.
27. My throte is sore.
28. Cruell, behold my heaue ending.
29. Thou art but yong, thou sai'st.
30. Why dost thou shoot?

1598.

Madrigals to five voyces, selected out of the best approved Italian authors. By Thomas Morley, Gentleman of hir Majesties Royall Chappel. 4to. *At London, Printed by Thomas Este, 1598.*

Five parts, Cantus, Quintus, Altus, Tenor, and Bassus, dedicated "To the worshipfull Sir Gervais Clifton, Knight."

Burney, iii. 101; Hawkins, iii. 387. Gostling's sale, 66; Burney's, 414; Heber's, (Part viii.), 1569; B. H. Bright's, 3985. Wood mentions an edition of the date of 1595?

CONTENTS.

- | | |
|---|--|
| 1. Such pleasant boughes. <i>Alfonso Ferabosco.</i> | 2. Sweetly pleasing singest thou. <i>Battista Mosto.</i> |
|---|--|

3. I think that if the hills. *Alfonso Ferabosco.*
4. Come lovers fourth. *Giovanni Feretti.*
5. Loe! ladies where my love comes. *Rugiero Giovanelli.*
6. As I walked. *Rugiero Giovanelli.*
7. Delay breeds danger. *Rugiero Giovanelli.*
8. My ladie still abhors mee. *Giovanni Feretti.*
9. Doe not tremble. *Horatio Vecchi.*
10. Hark! and give care. *Giulio Belli.*
11. Life tell me. *Horatio Vecchi.*
12. Soden passions. *Allessandro Orlogio.*
13. If silent. *Alfonso Ferabosco.*
14. O my loving sweet hart. *Luca Marenzio.*
15. I languish to complaine. *Alfonso Ferabosco.*
16. Loe! how my colour. *Hippolito Sabino.*
17. Thirsis on his faire Phillis. *Incerto.*
18. For verie grieffe I dye. *Rugiero Giovanelli.*
19. The Nightingale, (*first part.*) *Peter Phillips.*
20. O false deceit, (*second part.*) *Peter Phillips.*
21. As Mopsus went. *Stephano Venturi.*
22. Flora, faire Nimphe. *Giovanni Feretti.*
23. Mysweet Lavis. *Giovanni di Macque.*
24. Say sweet Phillis. *Alfonso Ferabosco.*

1598.

Ballets and Madrigals to five voyces, with one to 6 voyces, newly published by Thomas Weelkes. 4to. *At London, Printed by Thomas Este, 1598.*

Five parts, Cantus, Altus, Tenor, Medius, and Bass, dedicated "To the right worshipfull his Master, Edward Darcy, Esquier, Groome of her Majesties privie Chamber." Another edition, "*Printed by T. Este the assigne of William Barley, 1608.*"

Hawkins, iii. 361 and 387; Wood, (*Fasti Oxon.*) 295. Edition of 1608—Gostling's sale, (2nd day) 67 and 81; Horsfall's, 263; Bartleman's, 1188; Burney's, 415.

CONTENTS.

To five voices.

1. All at once well met faire ladies.
2. To shorten winter's sadnesse.
3. Sweet love I will no more.
4. Whilst youthful sports.
5. On the plaines, fairie traines.
6. Sweet hart arise, why do you sleepe.
7. Give me my hart and I will goe.
8. Harke! all ye lovely saints above.
9. Say daintie dames shall we goe play?
10. Phillis goe take thy pleasure.
11. In pride of May.
12. Sing wee at pleasure.
13. Now is the bridalls of faire Choralis.

14. Sing shepherds after mee.
15. Welcome sweet pleasure.
16. Ladie your eye.
17. Wee shepherds sing.
18. I love and have my love regarded.
19. Come clap thy hands, (*first part.*)
20. Phillis hath sworne, (*second part.*)
21. Farewell my joy, adue my love.
22. Now is my Cloris.
23. Unto our flocks sweet Corolus.

To six voices.

24. Cease now delight, give sorrow leave to speak.

1598.

Canzonets to fowre voyces, with a song of eight parts. Compiled by Giles Farnaby, Bachilar of Musicke. 4to. *London: Printed by Peter Short, dwelling on Bredstreet hil, 1598.*

Four parts, Cantus, Altus, Tenor, and Bassus, dedicated "To the right worshipfull Maister Ferdinando Heaburn, Groome of her Majesties Privie Chamber." At the back of the dedication are four commendatory verses by Antony Holborn, John Dowland, Richard Alison, and Hugh Holland.

Hawkins, iii. 367; Wood, (*Fasti Oxon.*) 257. A copy in the British Museum.

CONTENTS.

- | | |
|--|--|
| 1. My Ladye's collar'd cheeks. | 12. Susanna faire sometime. |
| 2. Carters now cast down your whips. | 13. Love shooting among many. |
| 3. Phillida bewailed the want of Coridon. | 14. Love shooting at another. |
| 4. Daphne on the rainebow. | 15. Ay me, poore hart. |
| 5. Blind Love was shooting. | 16. Sometime she would and sometime not. |
| 6. Pearce did love fair Petronel. | 17. Among the dafadillies. |
| 7. Pearce did dance with Petronel. | 18. Simpkin said that Siasse was faire. |
| 8. The wavering planet. | 19. Ladie when I behold your passions. |
| 9. Lady, the sillie flea of all disdained. | 20. Construe my meaning. |
| 10. Thrice blessed be the giver. | 21. Witnes, ye heavens. |
| 11. The curtaine drawne I saw my love. | |

1599.

The First set of English Madrigals to Foure Voices. Newly composed by John Farmer, practicioner in the art of Musique. 4to. *Printed at London in Little Saint Helens by William Barley, the assigne of Thomas Morley, and are to be sold at his shoppe in Gracious-streete, Anno Dom. 1599.*

Four parts, Cantus, Altus, Tenor, and Bassus, dedicated "to the Right Hon. my very good Lord and Master, Edward De Vere, Earle of Oxenford," &c. An address "to the Reader" in which the author claims the merit of having "fitly linkt" his "Musicke to number," thus giving to each "their true effect." The arms of the De Vere family are on the back of the title-page.

Burney, iii. 134; Hawkins, iii. 400. Gostling's sale, 40; Warren Horne's, 165; Bartleman's, 1047; Haslewood's, 461; Heber's, (Part viii.) 1762. The Editor possesses a beautiful copy, which formerly belonged to James the First. Charles Butler, author of "The Principles of Musick," 1636, speaks of "M. John Farmer, author of the Sixteen [seventeen] Madrigals in 4, and the seventeen in twice 4 partes;" but the present work is the only one, in its kind, of this author known to have been printed. The Editor possesses the unique copy of a little tract by Farmer, entitled "Divers and Sundry waies of two parts in one, to the number of fortie, uppon one playn song," &c. *Imprinted by Thomas Este, &c. 1591.*

CONTENTS.

- | | |
|--|--|
| 1. You pretie flowers. | 10. Who would have thought? |
| 2. Now each creature. | 11. Swete friend thy absence. |
| 3. You'le never leave. | 12. The flatt'ring words. |
| 4. Lady my flame, (<i>first part.</i>) | 13. Cease now thy mourning. |
| 5. Sweete Lord your flame, (<i>second part.</i>) | 14. A little pretty bonny lasse. |
| 6. Soone as the hungrie Lion. | 15. Faire Phyllis. |
| 7. O stay swete Love, (<i>first part.</i>) | 16. Take time while time doth last. |
| 8. I thought my Love, (<i>second part.</i>) | 17. You blessed bowres. (<i>A song of eight voyces.</i>) |
| 9. Compare me to the flie. | |

1599.

Madrigalls to Foure Voyces, newly published by John Bennet his first works. 4to. *At London, Printed in Little Saint Hellens by William Barley the assigne of Thomas Morley. Cum Privilegio. 1599.*

Four parts, Cantus, Altus, Tenor, and Bassus, dedicated "To the right worshipful Ralph Assheton, Esq."

Hawkins, iii. 394; Burney, iii. 123. Warren Horne's sale, 164; Heber's, (Part viii.) 1569. Reprinted in Score by the Musical Antiquarian Society.

CONTENTS.

- | | |
|----------------------------------|--|
| 1. I wander up and downe. | 10. When as I glaunce. |
| 2. Weep silly soule disdained. | 11. Cruell unkind, my heart thou hast. |
| 3. So gratus is thy sweet selfe. | 12. O sleepe, fond fancie. |
| 4. Let goe, why do you stay me? | 13. Weepe, O mine eyes. |
| 5. Come shepherds, follow me. | 14. Since neither tunes of joy. |
| 6. I languish to complaine me. | 15. O grieffe, where shall poor grieffe. |
| 7. Sing out ye Nymphes. | 16. O sweets grieffe. |
| 8. Thirsis, sleepest thou? | 17. Rest now Amphion. |
| 9. Ye restless thoughts. | |

1599.

Ayres for four Voyces Composed by Michael Cavendish. Folio.
London, Imprinted by Peter Short, 1599.

This work is among the rarest of its class. It is not mentioned by Hawkins or Burney, nor does it occur in any sale Catalogue. The above title is supplied from a rare sheet Catalogue of "Musick bookes printed in England," and published by Thomas Este, 1609. This Catalogue was afterwards included, with additions, by Clavell, in his "General Catalogue of Books printed in England since the dreadful Fire of London 1666. *London, 1675.*"

Cavendish was a contributor to the "Triumphs of Oriana" (see under 1600); nothing is known of his biography.

1600.

Madrigals of 5. and 6. parts apt for the Viols and Voices. Made and newly published by Thomas Weelkes of the Coledge at Winchester, Organist. 4to. *At London, Printed by Thomas Este, the assigne of Thomas Morley, 1600.*

Six parts, Canto, Altus, Tenor, Medius, Sextus, and Bass, dedicated "To the truly noble vertuous and honorable, my very good Lord, Henry Lord Winsor, Baron of Bradenham."

Horsfall's sale, 261; Heber's, (Part viii.) 1569.

CONTENTS.

- | | |
|---|---|
| 1. Cold winter's Ice is fled and gone. | 7. Why are you Ladyes staying?
(<i>first part.</i>) |
| 2. Now let us make a merry greeting. | 8. Harke! harke! I hearesome dauncing,
(<i>second part.</i>) |
| 3. Take heere my heart, I give it thee
for ever. | 9. Lady the birds right fairely are
singing. |
| 4. O care thou wilt dispatch me, (<i>first
part.</i>) | 10. As wanton birds, when day begins to
peepe. |
| 5. Hence care, thou art too cruel,
(<i>second part.</i>) | |
| 6. See where the maids are singing. | |

1600.

Madrigals of 6 parts, apt for the Viols and Voices. Made and newly published by Thomas Weelkes of the Coledge at Winchester, Organist. 4to. *At London, Printed by Thomas Este the assigne of Thomas Morley, 1600.*

Six parts, Cantus, Medius, Altus, Tenor, Sextus, and Bassus, dedicated "To the right noble-minded, and most virtuous gentleman Maister George Brooke, Esq."

Hawkins, iii. 361; Wood, (*Festi Oxon.*) 295. Gostling's sale, (2nd day) 78, 79, 80; Burney's, 415; Haslewood's, 1114; Heber's, (Part viii.) 1569.

CONTENTS.

- | | |
|---|--|
| 1. Like two proud armies. | 7. Thule the period of cosmographie,
(<i>first part.</i>) |
| 2. When Thoralis delights to walke. | 8. The Andalusian merchant, (<i>second</i>
<i>part.</i>) |
| 3. What have the Gods, (<i>first part.</i>) | 9. A sparrow-hauk proud. |
| 4. Methinks I heare, (<i>second part.</i>) | 10. Noell, adew thou Courts delight. |
| 5. Three times a day my prayer is. | |
| 6. Mars in a furie. | |

1600.

The Second booke of Songs or Ayres of 2, 4, and 5 parts, with Tableture for the Lute or Orpherian, with the Violl de Gamba. Composed by John Dowland Batchelor of Musick, and Lutenist to the King of Denmark: Also an excellent lesson for the Lute and Base Viol called Dowland's adew. Published by George Eastland, and are to be sould at his house neere the greene Dragone and Sword in Fleet streete. Folio. *London, Printed by Thomas Este the assigne of Thomas Morley, 1600.*

Dedicated to "the right honourable the Lady Lucie Comptesse of Bedford," and subscribed "from Helsingnoure in Denmarke the first of June, 1600." An acrostic by G. Eastland, on "Lucie Bedford," and an address by the same to "the curteous Reader."

Hawkins, iii. 325. Guise's sale, 293. A copy in the British Museum.

CONTENTS.

Songs to two voices.

1. I saw my ladye weepe.
2. Flow my teares.
3. Sorow, sorow stay.
4. Dye not before thy day.
5. Mourne, mourne.
6. Tymes eldest sonne.
7. Then sit thee downe.
8. When others sings.

Songs to four voices.

9. Praise blindnesse.
10. O sweet woods.

11. If fluids of teares.
12. Fine knacks for ladies.
13. Now cease my wandering eyes.
14. Come ye heauiue states.
15. White as lillies was hir face.
16. Wofull heart with griefe oppressed.
17. A Shepherd in a shade.
18. Faction that ever dwells in court.
19. Shall I sue, shall I seek for grace.
20. Finding in fields my Silvia all alone.

Songs to five voices.

21. Cleare or cloude sweet as Aprill.
22. Humor say, what mak'st thou heere?

1600.

The Triumphs of Oriana, to five and six voices: composed by diuers several aucthors. Newly published by Thomas Morley, Batchelor of Musicke, and Gentleman of hir Majesties honourable chappell. 4to. *In London: Printed by Thomas Este, the Assigne of Thomas Morley, 1601.*

Six parts, Cantus, Altus, Tenor, Medius, Sextus, and Bass, dedicated "To the Right Honorable the Lord Charles Howard, Earl of Nottingham, Baron of Effingham, Knight of the Noble Order of the Garter, Lord High Admiral," &c.

This set of Madrigals was written in honour of Queen Elizabeth, who figures under the name of *Oriana*. Sir John Hawkins supposed that the work was

undertaken with a view to alleviate her grief for the death of the Earl of Essex, and that prizes were given by the Earl of Nottingham for the best Compositions for that purpose; but this is mere idle conjecture. Nothing is known of the origin of the work beyond what appears in the title-page and dedication, which throw no light whatever on the subject. The idea of this collection was probably taken from *Il Trionfo di Dori*, a collection of Madrigals by different authors in praise of some Italian dame, published before the year 1597. Every Madrigal ends with the same burden and the poetry of the *Triumphs of Oriana* is very similar to that of *Il Trionfo di Dori*.

Elizabeth has been suspected of having secretly encouraged these complimentary effusions; but we find, on the contrary, that it was made a subject of grave complaint in the Privy Council, that the Spanish Ambassador in one of his letters, had spoken of the Queen, "under the name of Oriana, at which she was much offended." See Despatches of De la Mothe Fenelon; *Life and Times of Sir Thomas Gresham*, by J. W. Burgon.

Burney, iii. 101, 131; Hawkins, iii. 334, 405. Warren Horne's sale, 164; Gostling's, 66 and 67; Burney's, 414; Horsfall's, 261.

This work has been reprinted in Score by Mr. Hawes.

CONTENTS.

For five voices.

1. Hence stars! *Michaell Este.*
2. With angels face, *Daniel Norcome.*
3. Lightly she tripped. *John Munday, M. B.*
4. Long live faire Oriana. *Ellis Gibbons.*
5. All creatures now. *John Benet.*
6. Faire Oriana. *John Hilton, M. B.*
7. The nimpha and shepheards. *George Marson, M. B.*
8. Calme was the aire. *Richard Carlton.*
9. Thus bonny bootes. *John Holmes.*
10. Sing shepherds all. *Richard Nicolson.*
11. The faunes and satirs. *Thomas Tomkins.*
12. Come gentle swaines. *Michaell Cavendish.*

13. Withdraw yourselves. *William Cobbold.*

14. Arise! awake! *Thomas Morley.*

For six voices.

15. Faire nymphs. *John Farmer.*
16. The lady Oriana. *John Wilbye.*
17. Hark! did ye ever hear. *Thomas Hunt.*
18. As Vesta was. *Thomas Weelkes.*
19. Fayre Oriana. *John Milton.*
20. Round about. *Ellis Gibbons.*
21. Bright Phoebus. *George Kirbye.*
22. Faire Oriana. *Robert Jones.*
23. Faire Citharea. *John Lisle.*
24. Hard by a christal fountain. *Thomas Morley.*
25. Come, blessed bird! *Edward Johnson, M. B.*

1600.

The First booke of Aires, or little Short Songes to sing and play to the Lute with the Base-Viol. By Thomas Morley. *London, 1600.*

Mentioned by Hawkins, iii. 334.

1601.

A Booke of Ayres, set fourth to be song to the Lute, Orpherian, and Base Violl, by Phillip Rosseter, Lutenist: and are to be solde at his house in Fleetstreete, neere to the Gray-hound. Folio. *At London, Printed by Peter Short, by the assent of Thomas Morley, 1601.*

Dedicated "To the right vertuous and worthy Knight, Sir Thomas Mounson." An address "to the Reader." The work is divided into two parts, the first part of which, both poetry and music, is by Thomas Campion.

Hawkins, iv. 29. Philip Rosseter was Master of the children of the Queen's Revels, by patent dated Jan. 4, 1609-10, and under that authority, manager of the play-house in Whitefriars. In 1603, the registers of St. Dunstan's in the West record the baptism of Dudley, son of "Philipp Roseter, Musitioner." In 1609, Rosseter published a work entitled "*Lessons for Consort: made by sundry excellent authors, and set to sixe severall instruments; namely, the Treble-Lute, Treble-Violl, Base-Violl, Bandora, Citterne, and the Flute. Lond. Printed by Tho. Este.*"

A Table of halfe the Songs contained in this Booke, by T. C.

- | | |
|------------------------------------|---------------------------------------|
| 1. My sweetest Lesbia. | 12. Thou art not faire. |
| 2. Though you are yooing. | 13. See where she flies. |
| 3. I care not for these Ladies. | 14. Blame not my cheekes. |
| 4. Follow thy faire sunne. | 15. When the God of merrie love. |
| 5. My love hath vowed. | 16. Mistris since you so much desire. |
| 6. When to her lute. | 17. Your faire lookes enflame. |
| 7. Turn back you wanton. | 18. The man of life upright. |
| 8. It fell on a sommers dale. | 19. Hark! all you ladies. |
| 9. The Syppes curten. | 20. When thou must home. |
| 10. Follow your saint. | 21. Come let us sound with melodie. |
| 11. Faire, if you expect admiring. | |

A Table of the rest of the Songs contained in this Booke, made by Philip Rosseter.

- | | |
|--------------------------------|---------------------------------|
| 1. Sweete come again. | 12. Shall I come if I swim? |
| 2. And would you see. | 13. Aie me that love! |
| 3. No grave for woe. | 14. Shall then a trayterous. |
| 4. If I urge my kinde desires. | 15. If I hope, I pine. |
| 5. What heart's content. | 16. Unlesse there were consent. |
| 6. Let him that will be free. | 17. If she forsakes me. |
| 7. Reprove not love. | 18. What is a daie. |
| 8. And would you faine. | 19. Kind in unkindnesse. |
| 9. When Laura smiles. | 20. What then is love? |
| 10. Long have mine eyes. | 21. Whether men doe laugh? |
| 11. Though far from joy. | |

1601.

Madrigals to five voyces, newly published by Richard Carlton, Priest, Batchelor in Musique. 4to. *London, Printed by Thomas Morley, dwelling in Little Saint Helens, 1601.*

Five parts, Cantus, Quintus, Altus, Tenor, and Bassus, with a Latin dedication "To Thomas Fermer, Esq. of Norfolk." A Preface "To the skillful Musitian," dated "From Norwich, the xxviii of March, 1601."

Not mentioned by Burney or Hawkins. Copies in the libraries of Christ-Church, Oxford; Westminster Abbey; and the British Museum.

CONTENTS.

- | | |
|--|--|
| 1. The love of change hath chang'd the world. | 7. With hir sweet looks, (<i>second part</i>). |
| 2. Content thyselfe with thine estate. | 8. Like as the gentle hart. |
| 3. The selfe same thing that gives mee cause to dye. | 9. Naught under heaven, (<i>first part</i>). |
| 4. When Flora faire the pleasant tydings, (<i>first part</i>). | 10. So whilome learn'd, (<i>second part</i>). |
| 5. All creatures then with summer, (<i>second part</i>). | 11. Sound saddest notes, (<i>first part</i>). |
| 6. From stately tower, King David sat, (<i>first part</i>). | 12. Let every sharp, (<i>second part</i>). |
| | 13. If women can be courteous. |
| | 14. Naught is on earth more sacred. |
| | 15. Ye gentle ladies. |
| | 16. The witlesse boy, that blind is to behold. |

D

- | | |
|--|--|
| 17. Who seekes to captivate the freest
minds.
18. Who vowes devotion to faire bewties
shrine. | 19. The heathen gods to love.
20. O vaine desire.
21. Even as the flowers doe weether. |
|--|--|

1601.

The First Booke of Ayres, composed by Robert Jones. Folio.
London, T. Este, 1601.

The title of this rare work is supplied from a sheet-catalogue of "Musick Books printed in England," and sold by T. Este. See also J. Stafford Smith's "Musica Antiqua," vol. ii. p. 204, where a specimen of the music is given.

Robert Jones was a celebrated performer on the Lute, and was concerned, in conjunction with Phillip Rossiter, in the management of the theatre in Whitefriars. (See Collier's "Annals of the Stage," vol. i. p. 395.) There is a copy in the British Museum wanting the title-page and dedication.

A TABLE OF THE SONGS.

- | | |
|---|---|
| 1. A woman's lookes.
2. Fond wanton youthe.
3. Shee whose matchlesse beauty.
4. Once did I love.
5. Led by a strong desire.
6. Lie down poore heart.
7. Where ling'ring feare.
8. Hero, care not.
9. When love and time.
10. Sweete, come away.
11. Women, what are they? | 12. Farewell deere love.
13. O my poore eies.
14. If fathers knew.
15. Life is a Poet's phable
16. Sweete Philomell.
17. That heart wherein all sorrowes.
18. What if I seeke.
19. My mistriss sings no other song.
20. Perplexed sore am I.
21. Can modest plaine desire. |
|---|---|

1601.

The Second Booke of Songs and Ayres, set out to the Lute, the Base Violl the playne way, or the Base by tabletture after the leero fashion : Composed by Robert Jones. Folio. *Printed by P. S. for Mathew Selman, by the assent of Thomas Morley, and are to be sold at the Inner Temple-gate, 1601.*

Dedicated "To the Right Vertuous and Worthy Knight, Sir Henry Leonard."
A Preface "To the Reader."

See J. Stafford Smith's "Musica Antiqua," vol. ii. p. 142, for a specimen of the music. A copy in the British Museum.

A TABLE OF THE SONGS.

- | | |
|--|--|
| 1. Love wing'd my hopes.
2. My love bound me with a kisse.
3. O how my thoughts doe beat me.
4. Dreames and imaginations.
5. Methought this other night.
6. Who so is tide must needs be bound.
7. Fie, fie, what a coile is heere.
8. Beautie stands further.
9. Now what is love?
10. Love's God is a boy.
11. Over these brookes. | 12. Whither runneth my sweet hart?
13. Once did I love.
14. Faire women like faire jewels are.
15. Daintie darling kind and free.
16. My love is neither yong nor old.
17. Love is a bable.
18. Arise my thoughts.
19. Did ever man.
20. To sigh and to be sad.
21. Come sorrow come. |
|--|--|

1603.

The Third and Last Booke of Songs or Aires. Newly composed to sing to the Lute, Orpharion, or Viols, and a dialogue for a base and meane Lute, with five voices to sing thereto. By John Dowland, Bachelor in Musicke, and Lutenist to the

most high and mightie Christian the fourth, by the grace of God, King of Denmark and Norway, &c. Folio. *Printed at London by P. S. for Thomas Adams, and are to be sold at the signe of the white Lion in Paules churchyard, by the assignement of a Patent granted to T. Morley, 1603.*

Dedicated "To my honorable good friend John Souch, Esquire, for many curtesies for which I imbolden myselfe presuming of his good favour, to present this simple worke, as a token of my thankfulness." An "Epistle to the Reader."

Guise's sale, 293. A copy in the British Museum.

A TABLE OF ALL THE SONGS.

- | | |
|---------------------------------------|--------------------------------------|
| 1. Farewell too faire. | 12. By a fountaine where I lay. |
| 2. Time stands still. | 13. Oh what hath overwrought. |
| 3. Behold a wonder heere! | 14. Farewell unkind farewell. |
| 4. Daphne was not so chaste. | 15. Weepe you no more. |
| 5. Me, me, and none but me. | 16. Fie on this faining. |
| 6. When Phoebe first did Daphne love. | 17. I must complaine, yet do enjoy. |
| 7. Say love if ever thou didst finde. | 18. It was a time when silly bees. |
| 8. Flow not so fast ye fountaines. | 19. The lowest trees have tops. |
| 9. What if I never speede. | 20. What poore astronomers are they. |
| 10. Love stood amaz'd. | 21. Come when I call. |
| 11. Lend your cares to my sorrow. | |

1604.

Madrigales to 3, 4, and 5 parts: apt for Viols and Voices. Newly composed by Michael Este. 4to. *In London, Printed by Thomas Este.*

Five parts, Cantus, Medius, Altus, Tenor, and Bass, dedicated "To the Right Worshipful, and my verie good friend Sir John Crofts, Knight."

Burney, iii. 133. Gostling's sale, 38; Burney's, 415.

CONTENTS.

Songs to 3 voices.

- | | |
|--|---|
| 1. O come againe my love. | 13. Sweet love I erre, and doe my error know. |
| 2. In the merry month of May, (<i>first part</i>). | 14. In vain my tongue thou begst to ease my care. |
| 3. Coridon would kisse her then, (<i>second part</i>). | 15. When on my deare I doe demand the due. |
| 4. Young Cupid hath proclaim'd. | 16. Joy of my life that hath my love in hould. |
| 5. To bed, to bed she calls. | |
| 6. Oh doe not run away. | |
| 7. In an evening as I was walking. | |
| 8. Alas! must I run away? | |

Songs to 4 voices.

9. O stay, faire cruell, doe not still torment me.
10. My hope a counsell with my love.
11. Pittie, deere love, my pittie moving words.
12. Mopsie leave off to love.

Songs to 5 voices.

17. All yee that joy in wayling.
18. My prime of youth, (*first part*).
19. The spring is past, (*second part*).
20. Faire is my love my deere and only jewell.
21. Slie theefe, if you will, (*first part*).
22. What thing more cruell, (*second part*).
23. Ye restless cares, companions of the night.
24. You mournfull gods.

1604.

The first set of English Madrigales to 3, 4, 5, and 6 voices. Newly composed by Thomas Bateson, practitioner in the Art

of Musicke, and Organist of the Cathedral Citie of Chester, 1604. 4to. *In London, Printed by Thomas Este.*

Six parts, Cantus, Altus, Tenor, Medius, Sextus, and Bass, dedicated "To my honorable and most respected good friend Sir William Norres, Knight of the honorable order of the Bath."

At the back of the dedication is the Madrigal "When Oriana walkt to take the ayer," with the following note: "This Song was sent too late, and should have been printed in the set of Orianas: but being a work of this author, I have placed it before this set of his songs."

Hawkins, iii. 375. Burney's sale, 415; Bartleman's, 1188; Gostling's, 67. Reprinted in score by the Musical Antiquarian Society.

CONTENTS.

Songs to 3 voices.

1. Beantie is a lovely sweet.
2. Love would discharge the dutie.
3. The Nightingale so soone as Aprill.
4. Aye me, my mistresse scorns my love.
5. Come, follow me faire nymphes.
6. Your shining eyes and golden haire.

Songs to 4 voices.

7. Whether so fast, see how the kindly floures.
8. Dame Venus hence to Paphos goe.
9. Downe from above falls Iove.
10. Aduce, sweet love, aduce.
11. If love be blinde.
12. Phillis farewell.

Songs to 5 voices.

13. Those sweet delightfull lillies.

14. And must I needs depart then?
15. Sweet Gemma when I first beheld, (*first part*).
16. Yet stay alway, be chained to my hart, (*second part*).
17. Strange were the life that every man.
18. Alas! where is my love?
19. O fly not love, O fly not me.
20. Who prostrate lyes at women's feet.
21. Sister, awake, close not your eyes.
22. Harke! heare you not heavenly harmony? (*Oriana's farewell.*)

Songs to 6 voices.

23. Deare, if you wish my dying.
24. Faire Hebe, when dame Flora meets.
25. Phillis farewell, I may no longer live.
26. Thirsis, on his faire Phillis.
27. Merely my love and I.
28. Musick some thincks no musick is.

1604.

Songs of Sundrie Kindes; first Aires to be sung to the Lute and Base Violl. Next, Songs of Sadnesse, for the Viols and Voyces. Lastly, Madrigalles for five Voyces. Newly composed and published by Thomas Greaves, Lutenist to Sir Henrie Pierrepont, Knight. Folio. *London, Imprinted by John Windet, dwelling at Powle's Wharfe at the Signe of the Crosse Keyes, and are there to be solde, 1604.*

Dedicated "To the most worthy gentleman and best affected patron of Musicke, and all Learning, Sir Henry Pierrepont, Knight." Five copies of verses.

A TABLE OF ALL THE SONGS.

The first are Ayres, to be sung to the Lute and Base-Violl.

1. Shaded with olive trees.
2. Flora, sweet wanton.
3. Yee bubbling springes.
4. I will not force.
5. I pray thee, sweet John. (*The first part*).
6. Nay, will yee faith? (*The second part*).

7. What is beauty?
8. Stay, Laura. (*The first part*).
9. Inconstant Laura. (*The second part*).

The second are Songs of Sadnes, for the Viols and Voice.

10. When I behold.
11. Man first created was.
12. Who keeps in compasse?

- | | |
|--|---|
| 13. Let dread of paine. (<i>The first part</i>).
14. So hate of sinne. (<i>The second part</i>).
15. Woe, when such hate. (<i>The third part</i>).
<i>The third, Madrigals for five voices.</i>
16. England receive. | 17. Sweet Nymphes. (<i>The first part</i>).
18. Long have the shepheards. (<i>The second part</i>).
19. Lady, the melting christall. (<i>The first part</i>).
20. O that a droppe. (<i>The second part</i>).
21. Come away, sweet love. |
|--|---|

1605.

The First Booke of Songs or Ayres of 4 parts: with Tableture for the Lute or Orpherion, with the Violl de Gamba. Newly composed by F. Pilkington, Bachelor of Musicke, and Lutenist, and one of the Cathedrall Church of Christ, in the Citie of Chester. Folio. *London, Printed by T. Este, dwelling in Aldersgate-streete, and are ther to be sould*, 1605.

Dedicated "To the right honourable William Earl of Darby, Lord Stanley, Lord Strange of Knocking, and of the Isle of Man, and Knight of the Most Noble Order of the Garter."

Hawkins, iv. 28. Guise's sale, 293; Bartleman's, 313; Heber's, (Part iv.) 2064. A copy in the British Museum.

THE TABLE.

- | | |
|---|--|
| 1. Now peep, boe peep.
2. My choise is made.
3. Can shee disdaine?
4. Alas! faire face.
5. Whether so fast?
6. Rest, sweet Nymphes.
7. Aye mee, she frownes.
8. Now let her change.
9. Underneath a Cypris shade.
10. Sound wofull plaints.
11. You that pine in long desire. | 12. Looke, Mistress, mine.
13. Clime, O hart!
14. Thanks, gentle Moone.
15. I sigh as sure to weare the fruit.
16. Down a down, thus Phillis sung.
17. Diaphenia like the Dafdownillie.
18. Beauty sate bathing.
19. Musicke, dear solace.
20. With fragrant flowers.
21. Come, come all you that draw.
22. A Pavin for the Lute and Base Violl. |
|---|--|

1605.

The First Part of Ayres, French, Pollish, and others together, some in Tabliture, and some in Pricke-Song. With Pavines, Galliards, and Almaines for the Viole de Gambo alone, and other Muscicall Conceites for two Base Viols expressing five partes, with pleasant reportes one from the other, and for two Leero Viols, and also for the Leero Viole with two Treble Viols, or two with one Treble. Lastly, for the Leero Viole to play alone, and some Songes to bee sung to the Viole, with the Lute, or better with the Viole alone. Also an invention for two to play upon one Viole. Composed by Tobias Hume, Gentleman. Folio. *London, Printed by John Windet, dwelling at the Signe of the Crosse Keyes at Powle's Wharfe*, 1605.

Dedicated "To the most noble and worthy Lord William Earle of Pembroke," &c. An address "To the understanding Reader." Contains 116 ayres in tablature and the following songs:—

- | | |
|---|--|
| 1. Sing the praise of honoured wars.
2. Tobacco, tobacco, sing sweetly of tobacco. | 3. Fain would I change that note.
4. What greater griefe?
5. Alas, poor men! |
|---|--|

B. H. Bright's sale, 3072.

1606.

An Howres Recreation in Musicke, apt for Instrumentes and Voyces. Framed for the delight of Gentlemen and others which are wel affected to that qualitie; all for the most part with two trebles, necessarie for such as teach in private families, with a prayer for the long preservation of the King and his posteritie, and a thanksgiving for the deliverance of the whole estate from the late Conspiracie. By Richard Alison, Gentleman and practitioner in this Arte. 4to. *London, Printed by John Windet, the Assigne of William Barley, and are to be sold at the Golden Anchore in Pater Noster Row, 1606.*

Five parts, Cantus, Medius, Altus, Tenor, and Bassus, dedicated "To his good patrone Sir John Scudamore, Knight," whose arms are on the back of the title-page.

Gostling's sale, 15.

CONTENTS.

Songs of four voices.

1. The man upright of life.
2. He only can behold.
3. O, heavie heart!
4. In hope a King doth goe to war.
5. Though wit bids wil to blow retreat
6. But yet it seemes a foolish drift.
7. I can no more but hope, good hart.
8. Who loves this life.
9. My prime of youth.
10. The spring is past.

Songs of five voices.

11. Rest with yourselves.

12. For lust is fraile.
13. Shal I weepe?
14. Can I abide this praunsing?
15. The sturdie rocke.
16. The statly stag.
17. What if a day or a month?
18. Earthe's but a point.
19. There is a garden in her face.
20. Those cheries fairely.
21. Her eyes like angels.
22. Behold, now prayse the Lord.
23. O Lord, bow down.
24. The sacred quire of angels.

1606.

A Booke of Ayres with a Triplicite of Musicke, whereof the First Part is for the Lute or Orpharion, and Viole de Gamba, and 4 Parts to sing, The second part is for 2 Trebles to sing to the Lute and Viole, The third part is for the Lute and one Voyce, and the Viole de Gambo. Composde by John Bartlet Gentleman and praticioner in this Arte. Folio. *London: Printed by John Windet, for John Browne, and are to bee solde at his shoppe in Saint Dunstones churchyard in Fleet street, 1606.*

Dedicated "To the right honorable his singular good Lord and Maister Sir Edward Seymore," &c.

Hawkins, iv. p. 23. Guise's sale, 293; Bartleman's, 299; Heber's (Part iv.) 2066. A copy in the British Museum. John Bartlet took the degree of Bachelor of Music at Oxford, in 1610. See Wood's *Fasti Oxoniensis*, 337.

THE TABLE OF THE SONGES.

- | | |
|--|---|
| 1. O Lord thy faithfulness and prayse. | 5. If there be any one whom love. |
| 2. If ever haplesse woman had a cause. | 6. I heard of late that love was false asleepe. |
| 3. When from my love I lookte. | 7. All my wittes hath will inwrapped. |
| 4. Who doth behold my mistresse face. | |

- | | |
|---|---|
| <p>8. Goe wailing verse the issue of thy
sire.
9. A pretty Ducke there was.
10. Of all the birdes that I do know.
11. The Queene of Paphos.
12. I would thou wert not faire.
13. Unto a flie transformde.
14. What thing is love, I pray thee ?</p> <p style="text-align: center;"><i>Songes with 2 Trebles.</i></p> <p>15. Fortune, love, and time.
16. Poets to love such power ascribes.</p> | <p>17. Whither runneth my sweet-hart, (<i>the
first part</i>).
18. Tarry, tarry, are you gone, (<i>the
second part</i>).

<i>Songs for the Lute, Viol de Gambo
and Voyce.</i>
19. Sur-chargde with discontent, (<i>the
first part</i>).
20. The Thrush did pipe, (<i>the second
part</i>).
21. Then Hesperus on hie, (<i>the third part</i>).</p> |
|---|---|

1606.

The Second set of Madrigales to 3, 4, and 5 parts: apt for Viols and Voices. Newly composed by Michael Est. 4to. London, Printed by John Windet the assigne of William Barley, 1606.

Five parts, Cantus, Medius, Altus, Tenor, and Bassus. Dedicated "To the Right Worshipfull Sir Thomas Gerard, Knight."

Gostling's sale, 38; Burney's, 415.

CONTENTS.

- | | |
|---|--|
| <p style="text-align: center;"><i>Songs to 3 voices.</i></p> <p>1. I doe not love my Phillis.
2. See Amarillis shamed.
3. Why smilest thou, sweet jewell ?
4. How merrelly wee live.
5. Follow me sweet love.
6. Round about I follow thee.</p> <p style="text-align: center;"><i>Songs of 4 voices.</i></p> <p>7. In dolorus complaining, (<i>first part</i>).
8. Since teares could not obtaine,
(<i>second part</i>).
9. Why runs away my love? (<i>first
part</i>).</p> | <p>10. Why seekes my love? (<i>second part</i>).
11. Farewell false love.
12. So much to give.
13. Sound out my voice, (<i>first part</i>).
14. Shee that my plaints, (<i>second part</i>).

<i>Songs of 5 voices.</i>
15. Why smilest thou, sweet jewell ?
16. Deere, why doe you joy ?
17. Now Cloris laughes, (<i>first part</i>).
18. Forsaken Thirsis, (<i>second part</i>).
19. I fall and rise againe.
20. What doth my pretty darling ?
21. Hence starres.
22. O Metecisall Tobacco.</p> |
|---|--|

1606.

Funeral Teares for the Death of the Right Honorable the Earle of Devonshire: figured in seaven songes, whereof sixe are so set forth that the wordes may be exprest by a treble voice alone to the Lute and Base Violl, or else that the meane part may bee added, if any shall affect more fulnesse of parts. The seaventh is made in forme of a Dialogue, and can not be sung without two voyces. Invented by John Coprario, *Pius pié*. Folio. At London, Printed by John Windet the assigne of William Barley, for John Browne, and are to be sold at his shop, in S. Dunston's Church-yard, in Fleet street, 1606.

Twenty lines of poetry "To the Ayre," by "John Coprario," and a poem "In honourable memory of the Right noble the Earle of Devonshire, late deceased."

Hawkins, iii. 373. This work is of extreme rarity. A copy in the British Museum.

CONTENTS.

- | | |
|---|--|
| <p>1. Oft thou hast with greedie ear.
2. O sweete flower too quickly fading !
3. O the unsure hopes !
4. In darknesse let me dwell.</p> | <p>5. My joy is dead.
6. Deceitful fancie why deludst thou ?
7. Foe of mankind why muredest thou ?</p> |
|---|--|

1606.

Songs for the Lute Viol and Voice: Composed by J. Danyel, Batchelor in Musicke, 1606. To Mrs. Anne Grene. Folio. London, Printed by T. E. for Thomas Adams, at the signe of the White Lyon, Paules-Church Yard.

A dedication in rhyme to "Mrs. Anne Grene, the worthy Daughter to Sir William Grene of Milton, Knight."

Hawkins, iv. 25. A copy in the British Museum. John Danyel is supposed to have been the brother of Samuel Daniel, the poet laureate and historian, and the publisher of his works in 1623. He was of Christ Church, Oxford, and took his degree of Bachelor of Music in 1604. At the commencement of the reign of Charles the First, he was one of the Court Musicians, and his name occurs among the "Musicians for the Lutes and Voices," in a privy seal, dated December 20th, 1625, exempting the Musicians belonging to the Court from the payment of subsidies.

CONTENTS.

- | | |
|---|--|
| 1. Daphne fled from Phebus. | 13. Can dolefull notes, (<i>first part</i>). |
| 2. Thou pretie bird! | 14. No, let chromatique tunes, (<i>second part</i>). |
| 3. Hee whose desires. | 15. Uncertaine certaine turnes, (<i>third part</i>). |
| 4. Lyke as the Lute. | 16. Eies looke no more. |
| 5. Stay, cruell stay. | 17. If I could shut the gate. |
| 6. Dost thou withdraw? | 18. I dye when as I doe not see. |
| 7. Why canst thou not? | 19. What delight can they enjoy? |
| 8. Tyme, cruell tyme. | 20. Now the earth, the skies, the ayre. |
| 9. Griefe keepe within, (<i>first part</i>). | 21. Mrs. Anne Grene her leaves bee greene. |
| 10. Drop not mine eyes, (<i>second part</i>). | |
| 11. Have all our passions, (<i>third part</i>). | |
| 12. Let not Cloris think. | |

1607.

Musicke of Sundrie Kindes, set forth in two Bookes. The first whereof are Aries for 4 Voices to the Lute, Orpharion, or Basse-Viol, with a Dialogue for two Voices, and two Basse Viols in parts, tunde the Lute way. The Second are Pavens, Galiards, Thumpes, and such like, for two Basse-Viols, the Liera way, so made as the greatest number may serve to play alone, very easie to be performde. Composed by Thomas Ford. Folio. Imprinted at London by John Windet at the Assignes of William Barley, and are to be sold by John Browne in Saint Dunstons churchyard in Fleet street, 1607.

The first part dedicated "To the Worthie and Vertuous Knight, Sir Richard Weston;" the second, "To the Worthy and Vertuous Knight, Sir Richard Tichborne."

Hawkins, iv. 25. Guise's sale, 293; Bartleman's, 300; Heber's, (Part iv.) 2065. A copy in the British Museum.

CONTENTS.

- | | |
|---------------------------------------|--------------------------------------|
| <i>First part.</i> | 4. Now I see thy lookes were fained. |
| 1. Not full twelve yeares twice told. | 5. Goe passions to the cruell faire. |
| 2. What then is love? sings Coridon. | 6. Come Phillis come. |
| 3. Unto the Temple of thy beautie. | 7. Faire, sweet cruell. |

8. Since first I saw your face.
9. There is a Ladie sweet and kind.
10. How shall I then discribe my love?
11. Shut not sweet breast.

Second part.

1. A Paven.
2. The Galliard.
3. An Almaine.
4. A Paven.
5. The Galliard.
6. Forget me not.

7. A Paven.
8. An Almaine.
9. The wild goose chase.
10. What you will.
11. And if you do touch me.
12. The Bagpipes.
13. Why not here.
14. Change of Aire.
15. Whip it and Trip it.
16. Kate of Bardie.
17. A snatch and away.
18. A Pill to purge melancholy.

1607.

Captaine Hume's Poeticall Musicke principally made for two basse-viols, yet so contrived that it may be plaied eight severall waies upon sundry instruments with much facilitie.

1. The first way, or musicke, is for one Bass-viole to play alone in parts, which standeth alwaies on the right side of this booke.
2. The second musicke is for two Base-viols to play together.
3. The third musicke for three Basse-viols to play together.
4. The fourth musicke, for two Tenor-Viols and a Basse-viole.
5. The fift musicke for two Lutes and a Basse-viole.
6. The sixt musicke for two Orpherions and a Basse-viole.
7. The seventh musicke, to use the voyce to some of these musicks, but especially to the three Base-viols, or to the two Orpherions, with one Basse-viole to play the ground.
8. The eight and last musicke, is consorting all these Instruments together with the Virginals, or rather with a winde instrument and the voice. Composed by Tobias Hume, Gentleman. Folio. *London, Printed by John Windet, 1607.*

Dedicated "To the Sacred Majestie of Queene Anne." An "Address to the Reader." A copy in the British Museum.

CONTENTS.

1. Cease leaden slumber dreaming.
(*The Queenes New yeeres gift.*)

Instrumental Pieces.

2. The King of Denmarkes delight.
3. A merry Conceit.
4. Musick and Mirth.
5. The Earle of Montgomeries delight.
6. The lady of Sussex delight.
7. The Duke of Helstone's delight.
8. The Earle of Sussex delight.
9. The Duke of Lennox delight.
10. M.S. Georges delight.
11. What greater griefe.
12. Sweete Musicke.

Instrumental Pieces.

13. The Earle of Worcester's favoret.
14. The Lady Arabellas favoret.
15. The Earle of Arundels favoret.
16. The Earle of Southamptons favoret.
17. The Earle of Pembrokes Galiard.
18. The Lord Hayes favoret.
19. The Lord Denys favoret.
20. Sir Christopher Hattons choice.
21. The King of Denmarkes health.
22. The Hunting Song.
(Here endeth the hunting song, which was sung before two Kings, to the admiring of all brave Huntsmen.)

1607.

The Description of a Maske presented before the Kinges Majestie at Whitehall, on Twelfth Night last, in honour of the Lord Hayes and his Bride, Daughter and Heire to the Honourable the Lord Denny, their Marriage having been the same Day at Court solemnized. To this occasion other small Poems are adjoyned. Invented and set forth by Thomas Campion Doctor of Phisicke. 4to. *London, Imprinted by John Windet for John Brown and are to be sold at his shop in St. Dunstones Churchyard in Fleet-street, 1607.*

Six leaves at the end containing the Music of five songs as follows :—

- | | |
|----------------------------------|-------------------------------------|
| 1. Now hath Flora. | 4. Triumph now with joy. |
| 2. Move now with measured tread. | 5. Time that leads the fatal round. |
| 3. Showes and nightly revels. | |

"These Songs were used in the Maske, whereof the first two Ayres were made by M. Campion, the third and last by M. Lupo, the fourth by M. Tho. Giles, and though the last three Ayres were devised onely for daunsing, yet they are here set forth with words that they may be sung to the Lute or Violl."

A copy in the Garrick Collection, British Museum. Sold in Rhode's sale for £10 : a copy in Thorpe's Catalogue, 1844, marked £5. 5s.

1607.

The First Set of Madrigals of 3, 4, 5, 6, 7, 8 parts, for Viols and Voices, or for Voices alone, or as you please. Composed by Robert Jones. 4to. *London, Imprinted by John Windet, 1607.*

Title page preserved in John Bagford's Collections for the History of Printing (Harl. MSS. Brit. Mus.) No perfect copy of the work is known to exist. Two parts occurred in Heber's sale, Part viii. No. 1570.

1608.

Ayres or Phantasticke Spirites for three voices, Made and newly published by Thomas Weelkes Gentleman of his Majesties Chappell, Batchelar of Musicke, and Organist of the Cathedral Church of Chichester. 4to. *London, Printed by William Barley, and are to be sold at his shoppe in Gracious street, 1608.*

Three parts, Cantus, Altus, and Bassus, dedicated "To the right noble, and most worthy, Edward Lord Denny, Baron of Waltham."

Hawkins, iii. 361. Gostling's sale, (2nd day) 77, 82, and 85 ; Warren Horne's, 163 ; Bartleman's, 1188.

CONTENTS.

- | | |
|-------------------------------------|--|
| 1. Come let's begin. | 12. Aye me, alas, hey hoe ! |
| 2. Jockey thine horne-pipe's dull. | 13. Late in my rash accounting. |
| 3. Some men desire spouses. | 14. Fowre armes, two neckes. |
| 4. To morrow is the marriage day. | 15. Lord when I thinke. |
| 5. Upon a hill, the bonny boy. | 16. Say, wanton, will you love me ? |
| 6. Come sirrah, Jacke hoe ! | 17. I bei ligustri e rose. |
| 7. Tan ta ra ran tan tant. | 18. Strike it up Tabor. |
| 8. The Gods have heard my vows. | 19. Ha, ha, this world doth pass. |
| 9. Though my carriage be. | 20. Since Robin Hood. |
| 10. The Ape, the Monkey. | 21. Fa la la, O now weep. |
| 11. No, no, though I shrinke still. | 22. Alas ! tarry but one halfe howre ? |

- | | | |
|---------------------------------|--|---|
| 23. As deadly serpents lurking. | | 26. Death hath deprived me. (6 voices). |
| 24. Donna il vostro. | | (A Remembrance of my friend |
| 25. The Nightgale. | | M. Thomas Morley). |

1608.

Canzonets to three voyces newly composed by Henry Youll, practicioner in the art of Musicke. 4to. *In London, Printed by Thomas Este, the assigne of William Barley*, 1608.

Three parts, Cantus, Tenor, and Bass, dedicated "To Mr. Nicholas Bacon, Mr. Bacon, Mr. Nathaniell Bacon, and Mr. Lionell Bacon, Sonnes to the worshipfull Mr. Edward Bacon."

CONTENTS.

- | | | |
|--|--|---|
| 1. Each day of thine. | | 15. The shepheards daughters, (<i>first part</i>). |
| 2. Come love let's walke, (<i>first part</i>). | | 16. But behold where they, (<i>second part</i>). |
| 3. In yonder dale, (<i>second part</i>). | | 17. Say shepheards say, (<i>first part</i>). |
| 4. See, where this nympe, (<i>third part</i>). | | 18. But though poore sheepe, (<i>second part</i>). |
| 5. Pipe, shepheards, pipe. | | 19. In the mery month of May. |
| 6. Onely joy now heare. | | 20. Come mery lads. |
| 7. Of sweet and daintie flowers. | | 21. While joyfull spring time. |
| 8. Slow, flow, fresh fount. | | 22. Earely before the day. |
| 9. In pleasant sommers morning. | | 23. Where are now those jolly swaines? (<i>first part</i>). |
| 10. Once I thought to die. | | 24. Now the country lasses, (<i>second part</i>). |
| 11. Awake, sweet love. | | |
| 12. Pittie me. | | |
| 13. Cease restlesse thoughts. | | |
| 14. Sweet Phillis stay. | | |

1608.

Musica Sacra to sixe voyces. Composed in the Italian tongue, by Giovanni Croce. Newly Englished. 4to. *In London, Printed by Thomas Este, the assigne of William Barley*, 1608.

Six parts, Cantus, Altus, Tenor, Quintus, Sextus, and Bassus, with an address "To the vertuous Lovers of Musicke," signed R. H.

Gostling's sale, 67; Warren Horne's, 165; Bartleman's, 1188; Burney's, 414; Heber's, (Part viii.) 1762; B. H. Bright's, (wanting the Sextus) 3985.

CONTENTS.

- | | | |
|---|--|---|
| 1. Lord in thy wrath.—(<i>Psal.</i> 6). | | 5. Harken O Lord.—(<i>Psal.</i> 102). |
| 2. Blessed are they.—(<i>Psal.</i> 32). | | 6. From profound center.—(<i>Psal.</i> 102). |
| 3. Lord in thine anger.—(<i>Psal.</i> 38). | | 7. Listen O Lord.—(<i>Psal.</i> 143). |
| 4. Shew mercy Lord on me.—(<i>Psal.</i> 51). | | |

. [1608.]

Ultimum Vale, or the Third Book of Ayres of 1, 2, and 4 Voyces, by Robert Jones. Folio. *London*, [1608].

Dedicated "To Henrie Prince of Wales." A Preface "To the silent Hearer." The editor is in possession of a copy, (wanting the title-page), in all probability unique. The above title is supplied from a rare sheet catalogue of "Musick Books printed in England," and sold by T. Este.

CONTENTS.

- | | | |
|--|--|---|
| 1. Doe not, O doe not prize thy beautie. | | 3. Go to bed, sweete Muse, take thy rest. |
| 2. Beautie sate bathinge by a spring. | | |

- | | |
|--|---|
| 4. Shall I looke to ease my griefe?
5. What if I sped where I least expected?
6. Sweetest, if you like and love me still.
7. Cease troubled thoughts to sigh.
8. Cinthia Queene of Seas and Lands.
9. Blame not my cheekes.
10. There is a garden in her face.
11. Sweete Love, my onely treasure.
12. Thinkst thou, Kate, to put me downe?
13. When will the fountaine of my teares be drye? | 14. Flye from the world.
15. Happy he who to sweet home retirde.
16. Disdaine that so doth fill me.
17. Now let her change and spare not.
18. Since just disdaine began to rise.
19. At her fayre hands how have I grace intreated.
20. Oft have I muzde the cause to finde.
21. Now have I learned with much a doo at last. |
|--|---|

1609.

The Second set of Madrigales to 3, 4, 5, and 6 parts, apt both four Voyals and Voyces. Newly composed by John Wilbye. 4to. London, Printed by Tho. Este alias Snodham, for John Browne, and are to be sould at his shop in S. Dunstones Church-yard in Fleet street, 1609.

Six parts, Cantus, Altus, Medius, Tenor, Sextus, and Bassus, dedicated "To the most noble and vertuous Lady, the Lady Arbella Stuart."

Gostling's sale, (2d day) 67 and 81; Burney's, 414; Horsfall's, 261; Bartleman's, 1188; Haslewood's, 113; B. H. Bright's, (wanting the Sextus), 3985. Hawkins, (*Hist.* iii. 394), gives the date 1600?

Reprinted in score by the Musical Antiquarian Society.

CONTENTS.

Songs to 3 voyces.

1. Come shepheard swaynes.
2. Flourish yee hillockes.
3. Ah, cruell Amarillis.
4. So light is love.
5. As fayre as morne.
6. O, what shall I doe?
7. I live, and yet methinks I do not breathe.
8. There is a jewell which no Indian mines can buy.

Songs to 4 voyces.

9. When Cloris heard.
10. Happy streames whose trembling fall.
11. Change me, O heavens.
12. Love not me for comely grace.
13. Fly not so swift my deere.
14. I love, alas! yet am not loved.
15. As matchlesse beauty.
16. Happy, oh happy he.

Songs to 5 voyces.

17. Sweet hony sucking bees, (*first part*).

18. Yet sweet take heed, (*second part*).
19. All pleasure is of this condition.
20. Oft have I vowde how deerly.
21. Downe in a valley, (*first part*).
22. Hard destinies are love and beauty parted, (*second part*).
23. Weepe O mine eyes!
24. There where I saw her lovely beantie.
25. Yee that doe live in pleasure.
26. A silly silvan kissing heaven-borne fire.

Songs to 6 voyces.

27. O wretched man why lov'st thou?
28. Where most my thought, (*first part*).
29. Dispiightfull thus unto myself, (*second part*).
30. Ah! cannot sighes nor teares.
31. Draw on sweet night.
32. Stay Coridon thou swaine.
33. Softly, O softly drop mine eyes.
34. Long have I made these hills and vallies weary.

1609.

Pammelia. Musicks Miscellanie, or, mixed varietie of Pleasant Roundelays, and delightfull Catches of 3, 4, 5, 6, 7, 8, 9, 10 parts in one. None so ordinarie as musicall, none so musicall,

as not to all very pleasing and acceptable. 4to. *London, Printed by William Barley, for R. B. and H. W. and are to be sold at the great North doore of Paules, 1609.*

An Address "To the well disposed to reade and to the merry disposed to sing."

This is the earliest printed collection of Catches, Rounds, and Canons in this country, and contains many that are very ancient. The work was edited by Thomas Ravenscroft, Bachelor of Music, whose initials, T. R. B. M. are at the end of the *Address* in some impressions. (See the copy in the British Museum). A second edition "*Printed by Thomas Snodham for Matthew Lownes and John Browne, 1618.*"

Burney, iii. 347; Hawkins, iv. 18. Gostling's sale, (2nd day) 71; E. Jones's, 157; Haslewood's, 1559. The edition of 1618.—E. Jones's sale, 326. A copy of the first edition is in the British Museum.

CONTENTS.

Songs of three voices.

1. Hey hoe ! to the green wood.
2. O my fearfull dreames.
3. Jolly Shepheard.
4. All into service.
5. New oysters.
6. Oken leaves.
7. Now God be with old Simeon.
8. Well fare the nightingale.
9. Follow me quickly.
10. Now kisse the cup.
11. New oysters new walefleet oysters.
12. All into service, the belle toles.
13. Hey downe a downe.
14. Miserere nostri.
15. Pietas Omnium.
16. Intende voci orationis.
17. Hæc est vita æterna.
18. Miserere nostri.
19. O prayse the Lord.
20. The nightingale, the mery nightingale.
21. The olde dogge.
22. Joan come kisse me now.
23. My dame has in her hutch.
24. Goe no more to Brainford.
25. Dame lend me a loafe.
26. I am a thirst.
27. There lies a pudding.
28. Hey downe a downe.
29. What hadde had I.

Songs of four voices.

30. Hey downe downe.
31. Ut, re, me, fa, sol.
32. Miserere mei Deus.
33. Conditio Kirie omnium.
34. In te Domine speravi.
35. Exaudi Domine.
36. Ora et labora.
37. Quicquid petieritis.
38. Cantate Domino canticum.
39. Mane nobiscum.
40. Emitte lucem tuam.

41. Fides est anima vita sicut.
42. Descendit Christus de celo.
43. Ascendit Christus in celum.
44. Adiuna nos deus.
45. O Lord of whom I do depend.
46. Attend my people.
47. O Lord in thee is all my trust.
48. O Lord turne not away.
49. Adieu seul soit honneur.
50. Celebrons sans cesse.
51. Sancte scripture te.
52. Donec aboire.
53. As I me walked in a May morning.
54. The white hen she cackles.
55. The wind blowes out.
56. Jacke boy, ho boy !
57. Blow thy horne.
58. Banbery Ale.
59. A miller, a miller, a miller would I be.
60. Birch and greene holly.
61. The Larke Linit.
62. Trole, trole the bole.
63. Now Robin lend to me thy bow.
64. Farewell mine owne.
65. Fa, mi, re, la, mi.
66. Musing mine owne selfe.
67. To Portsmouth.
68. Come drinke to mee.
69. Let's have a peale.
70. Sing we this roundelay.
71. Ut, re, mi, fa, mi, re, ut.
72. Lady come downe.
73. Love sweet love for evermore.
74. Sing after, fellowes.

Songs of five voices.

75. Come follow me merily.
76. White wine and suger.
77. Libera me Domine.
78. Universa transeunt.
79. Vias tuas domine demonstra.
80. Fides est anima.
81. Si non pavisti occidisti.

- | | |
|---|--|
| <p>82. Verbum Domini manet.
 83. Sing you now after me.
 84. Jinkin the Jester.
 85. Hey ho ! no body at home.
 86. Ut, re, mi, fa, sol, la.
 87. Let Lobcocke keep his wife at home.
 88. Ut, re, mi, fa, sol.
 89. Keep well your ray my lads.
 90. How should I sing well.
 <i>Songs of six voices.</i>
 91. Joy in the gates of Jerusalem.
 92. Laudate nomen Domini.</p> | <p>93. Domini tibi dei.
 94. Benedic Domine nobis.
 95. Now thanked be the great god Pan.
 <i>A song of seven voices.</i>
 96. Laudate nomen domini.
 <i>Songs of eight voices.</i>
 97. Let's have a peale.
 98. Delicta quis intelligit.
 <i>A song of nine voices.</i>
 99. Hey hoe ! what shall I say.
 <i>A song of ten voices.</i>
 100. Sing we now merily.</p> |
|---|--|

1609.

A Muscalle Dreame, or the Fourth Booke of Ayres : The first part is for the Lute, two voyces and the Viole de Gambo : The second part is for the Lute, the Viole and four voices to sing : The third part is for one voyce alone, or to the Lute, the Base Viole, or to both if you please, whereof two are Italian Ayres. Composed by Robert Jones. Fol. *London, Imprinted by the Assignes of William Barley and are to be solde in Powles Church yard at the signe of the Crowne, 1609.*

Dedicated to Sir John Levinthorpe. An Address "To all Muscalle Murderers."

Hawkins, iv. 26. Bartleman's sale, 301 ; Heber's, (Part iv.) 2067. A copy in the British Museum.

CONTENTS.

- | | |
|--|--|
| <p>1. Though your strangenes frets my heart.
 2. Sweet Kate of late ranne away.
 3. Once did I serve a cruell heart.
 4. Will said to his Mammy.
 5. Hark, hark, wot you what ?
 6. My complaining is not faining.
 7. On a time in summers season.
 8. Farewell fond youth.
 9. How should I shew my love ?
 10. Oh he is gone, and I am here.
 11. And is it night ?</p> | <p>12. She hath an eye.
 13. I know not what.
 14. Grief of my best love's absenting.
 15. If in this flesh.
 16. O thred of life when thou art spent.
 17. When I sit reading all alone.
 18. Fain would I speak.
 19. In Sherwood lived stout Robin Hood.
 20. Ile caldi sospiri.
 21. Samor non è che dunque.</p> |
|--|--|

1609.

Deuteromelia : or the second part of Musicks Melodie, or Melodius Musicke of Pleasant Roundelaies ; K. H. Mirth, or Freemans Songs, and such delightfull Catches, *Qui canere potest canat.* Catch, that catch can. *Ut mel os, sic cor melos afficit et reficit.* 4to. *London, Printed for Thomas Adams, dwelling in Paules Church-Yard, at the signe of the White Lion, 1609.*

A curious punning "Address to the Reader." This publication forms the second part to "Pammelia" before described. The meaning of the term *K. H. Mirth*, has given rise to considerable discussion. It is supposed to stand for *King Henry's Mirth* ; that is, songs or catches of a merry nature, which were favourites with that jovial prince.

Hawkins, iii. 408, and iv. 22. Gostling's sale, (2nd day) 71; Bartleman's, 1148; Haslewood's, 1558. Copies in the British Museum, and Bodleian Libraries.

CONTENTS.

Freemens Songs of 3 voices.

1. As it fell on a holy day.
2. The flye she sat.
3. We be souldiers three.
4. By Lans-dale, hey hol
5. By Lans-dale, *another way*.
6. We be three poor Mariners.
7. Of all the brave birds.

Rounds or Catches of 3 voices.

8. Lord heare the poore.
9. Browning Madam.
10. Hold thy peace, thou knave!
11. Glad am I.
12. Margery serve well.
13. Three blinde mice.
14. The great bells of Oseney.
15. Mault's come downe.

Freemens Songs of 4 voices.

16. Martin said to his man.
17. Give us once a drink.
18. Who liveth so merry.
19. By a bancke as I lay.
20. To morrow the Fox.
21. Willy I prethee go to bed.
22. Yonder comes a courteous Knight.

Rounds or Catches of 4 voices.

23. Ut, re, mi, fa, sol, la.
24. O my love.
25. Go to Jone Glover.
26. The Maide she went.
27. I. C. U. B. A. K.
28. Sing with thy mouth.
29. By hills and dales.
30. The Pigion.
31. Hey downe a downe.

1609.

Ayres by Alfonso Ferrabosco, Folio. *London, Printed by T. Snodham, for John Browne, and are to be sould at his shoppe in S. Dunstone's churchyard in Fleet street, 1609.*

Dedicated "To the most equall to his birth, and above all titles, but his owne Vertue, Heroique Prince Henry." Commendatory verses by Ben Jonson, Dr. T. Campion, and N. Tomkins. This work contains the music to many of Ben. Jonson's Plays and Masques.

Burney, iii. 138; Hawkins, iii. 315. Gostling's sale, 40; Guise's, 293; Burney's, 417; Bartleman's, 299; Heber's, (Part iv.) 2066. In the same year, (1609) Ferrabosco printed a collection of "Lessons for Viols," with some introductory lines by Ben Jonson.

CONTENTS.

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. Like Hermit poore. 2. Come home my troubled thoughts. 3. Come away. 4. Deere when to thee. 5. Faine I would. 6. Come my Celia. 7. So, so, leave off. 8. Young and simple though I am. 9. Drowne not with teares. 10. I am a lover. 11. Why stayes the Bridegroom? 12. Sing we then heroyque grace, (<i>first part</i>). 13. Sing the riches of his skill, (<i>second part</i>). 14. Sing the nobles of his race, (<i>third part</i>). | <ol style="list-style-type: none"> 15. With what new thoughts. 16. Flye from the world. 17. Shall I seeke to ease my grief? 18. If all these cupids now were blinde, (<i>first part</i>). 19. It was no pollicie of court, (<i>second part</i>). 20. Yes, were the loves, (<i>third part</i>). 21. So beantie on the waters. 22. Had those that dwell. 23. If all the ages of the earth. 24. Unconstant love. 25. O eyes, O mortall starres! 26. Faire cruel Nymph, (<i>Dialogue</i>). 27. What shall I wish, (<i>Dialogue</i>). 28. Tell me O love, (<i>Dialogue</i>). |
|---|---|

1610.

A Muscalle Banquet, furnished with varietie of delicious Ayres, collected out of the best authors in English, French, Spanish, and Italian, by Robert Dowland. Folio. *London, Printed for Thomas Adams, 1610.*

Dedicated "To Sir Robert Sydney, Lord Sydney of Penshurst, Viscount Lisle, &c." The greater part of the English Poetry is by Sir Robert Sydney, and Sir H. Lea.

Hawkins, iv. 25; Wood, *Fasti Oxon.* 242. Heber's sale, (Part iv.) 2067. A copy in the Bodleian library. Robert Dowland succeeded his father, the celebrated John Dowland, as one of the court musicians in 1626. (See *Addit. M.S. Brit. Mus.* No. 5750). He was living in 1641, when his name occurs among the "Musicians for the Waytes," in a privy seal in the Rolls' House.

CONTENTS.

- | | |
|--|--|
| 1. Syr Robert Sidney his Galliard.
<i>John Dowland.</i> | 6. O deere life when shall it be? <i>Do.</i> |
| 2. My heavy spirit opprest with sorrows
might. <i>Anthony Holborne.</i> | 7. To plead my faith where faith hath
no reward. <i>Daniel Batchelar.</i> |
| 3. Change thy minde since she doth
change. <i>Richard Martin.</i> | 8. In a grove most rich of shade. |
| 4. O eyes leave off your weeping. <i>Robert Hales.</i> | 9. Farre from triumphing court. <i>John Dowland.</i> |
| 5. Goe my flockes, get you hence.
<i>D'incerto.</i> | 10. Lady, if you so spight mee. <i>Do.</i> |
| | 11. In darknesse let me dwell. <i>Do.</i> |

1610.

Ayres to Sing and Play to the Lute and Basse-Violl. With Pavins, Galliards, Almaines, and Corantos for the Lyra Violl. By William Corkine. Folio. *London, Printed by W. Stansby for John Browne, and are to be sold at his Shop in Saint Dunstanes Churchyard in Fleete-streete, 1610.*

Dedicated "To the two Honourable Knights, Sir Edward Herbert, of the Noble Order of the Bath, and Sir William Hardy."

Hawkins, iv. 25. Burney's sale, 417. A copy in the British Museum.

CONTENTS.

- | | |
|---|------------------------------------|
| 1. Sinke downe proude thoughts. | 12. Shall a frowne or angrie eye. |
| 2. Some can flatter, some can faine. | 13. Almaine. |
| 3. Sweete, restraîne these showers of
kindnes. | <i>Lessons for the Lyra Violl.</i> |
| 4. If streames of teares. | 14. Pavin. |
| 5. Sweete let me goe. | 15. Coranto. |
| 6. He that hath no mistresse. | 16. Almaine. |
| 7. Sweete Cupid ripen her desire. | 17. Pavin. |
| 8. Vaine is all this world's contention. | 18. Galliard. |
| 9. Beautie sate bathing. | 19. Galliard. |
| 10. Now would chwore hong'd. | 20. Whoope! do me no harme. |
| 11. Think you to seduce me. | 21. Galliard. |
| | 22. Fortune. |

1610.

The Third set of Bookes, wherein are Pastorals, Anthemes, Neopolitanes, Fancies, and Madrigals, to 5 and 6 parts, apt

for Viols and Voyces. Newly composed by Michael Easte, Batchelar of Musicke. 4to. *London, Printed by Thomas Snodham, and are to be sold by Matthew Lownes, dwelling in Paules churchyard, at the signe of the Bishop's head, 1610.*

Six parts, Cantus, Altus, Medius, Tenor, Sextus, and Bassus, dedicated "To the right worshipfull Mr. Henry Wilughby, of Rialy, in the Countie of Darby, Esquire."

Burney's sale, 415.

CONTENTS.

Songs of five parts.

1. Sweet muses, (*first part.*) PAS-TORAL.
2. Saye me, (*second part.*) Do.
3. My peace and my pleasure, (*third part.*) Do.
4. When Israel came out, (*first part.*) ANTHEM.
5. What aileth thee? (*second part.*) Do.
6. Come life, come death. NEOPOLITAN.
7. Desperavi. FANCIE for instruments.
8. Peccani. Do.
9. Vidi. Do.
10. Penitet. Do.

11. Credidi. FANCIE for instruments.
12. Vici. Do.
13. Triumphani. Do.
14. Amani. Do.

Songs of six parts.

15. Poore is the life. NEOPOLITAN.
16. Turn thy face, (*first part.*) ANTHEM.
17. O give me the comfort, (*second part.*) Do.
18. Dainty white pearle. NEOPOLITAN.
19. Say deere, when will your frowning. MADRIGAL.
20. Loe here I leave my heart. Do.
21. Life tell me. Do.
22. Now must I part. Do.

1610.

Two Bookes of Ayres. The First containyng Divine and Morall Songs: The Second Light Conceits of Lovers. To be sung to the Lute and Viols, in two, three, and foure Parts: or by one Voyce to an Instrument. Composed by Thomas Campian. Folio. *London: Printed by Thomas Snodham for Mathew Lownes and J. Browne, cum Privilegio, [1610.]*

Dedicated "To the Right Honourable, both in Birth and Vertue, Francis, Earle of Cumberland." An Address "To the Reader." Another Title, viz.—The Second Booke of Ayres, containing Light Conceits of Lovers. To be sung to the Lute and Viols, in two, and three Parts: or by one Voyce to an Instrument. Composed by Thomas Campian. [*Imprint as before.*]

Dedicated "To the Right Noble and Vertuous Henry Lord Clifford, Sonne and Heyre to the Right Honourable Francis, Earle of Cumberland." Six lines of rhyme "To the Reader." A copy in the British Museum.

A TABLE OF THE SONGS.

In the first Booke.

Songs of 4 parts.

1. Author of light.
2. The man of life upright.
3. Where are all thy beauties now?
4. Out of my soules depth.
5. View me, Lord, a worke of thine!
6. Bravely deckt, come forth bright day.

7. To Musicks bent is my rettyred minde.
8. Tune thy Musicke to thy hart.
9. Most sweet and pleasing.
10. Wise men patience never want.
11. Never weather-beaten saile.
12. Lift up to heaven, sad wretch.
13. Loe, when back mine eye.

14. As by the streames of Babilon.
15. Sing a song of joy.
16. Awake thou heavy spright.

Songs of 3 parts.

17. Come, chearfull day.

18. Seeke the Lord.
19. Lighten heavy heart thy spright.
20. Jacke and Jone they thinke no ill.

Of 2 parts.

21. All lookes be pale.

In the second Booke.

Songs of 3 parts.

1. Vaine men whose follies.
2. How easily wert thou chained?
3. Harden now thy tyred hart.
4. O what unhopt for sweet supply.
5. Where she her sacred bowre adorne.
6. Faine would I my love disclose.
7. Give beauty all her right.
8. O deare that I with thee.
9. Good men shew if you can tell.
10. What harvest half so sweet.
11. Sweet, exclude me not.

12. The peacefull Westernne winde.
13. There is none, O none but you.
14. Pin'd I am and like to dye.
15. So many loves have I neglected.
16. Though your strangeness.
17. Come away, arm'd with loves.
18. Come you pretty false-eyed.
19. A secret love or two.
20. Her rosie cheekes.

Of 2 parts.

21. Where shall I refuge seeke?

1611.

Psalmes, Songs, and Sonnets; some solemne, others joyfull, framed to the life of the words: fit for Voyces or Viols, of 3, 4, 5, and 6 parts. Composed by William Byrd, one of the Gent. of his Majesties honourable Chappell. 4to. *London, Printed by Thomas Snodham, the assigne of W. Barley, 1611.*

Six parts, Cantus, Medius, Contratenor, Tenor, Sextus, and Bassus, dedicated "To the Right Hon. Francis, Earle of Cumberland," &c. An address "to all true lovers of Musicke."

Burney, iii. 84; Hawkins, iii. 287. Parker's sale, 241.

CONTENTS.

Songs of three voices.

1. The Eagles force subdues.
2. Of flattering speech.
3. In winter cold, (*first part*).
4. Whereat an Ant, (*second part*).
5. Who lookes may leape.
6. Sing ye to our Lord.
7. I have beene yong, but now am old.
8. In christall towers.

Songs of four voices.

9. This sweet and merry month of May.
10. Let not the sluggish sleepe.
11. A fained friend.
12. Awake mine eyes.
13. Come jolly swaines.
14. What is life or worldly pleasure.
15. Fantazia, (*for instruments.*)
16. Come let us rejoyce.

Songs of five voices.

17. Retyre my soule.
18. Arise, Lord, into thy rest.
19. Come, wofull Orpheus.
20. Sing we merrily, (*first part*).
21. Blow up the trumpet, (*second part*).
22. Crowned with flowers.
23. Wedded to will is witlesse.
24. Make ye joy to God.

Songs of 6 voices.

25. Have mercy upon me.
26. Fantazia, (*for instruments*).
27. This day Christ was borne.
28. O God that guides.
29. Praise our Lord.
30. Turn our captivitee, O Lord.
31. Ah silly soule!
32. Oh vaine the toyles.

1611.

Melismata: Musically Phansies fitting the Court, Citie, and Countrey Humours. To 3, 4, and 5 Voyces.

To all delightfull, except to the Spitefull,
To none offensive, except to the Pensive.

4to. *London: Printed by William Stansby for Thomas Adams, 1611.*

Dedicated "To the Right Worshipfull the true favorers of Musicke, and all vertue, Mr. Thomas Ravenscroft, and Mr. William Ravenscroft, Esquires;" and subscribed "Your Worships affectionate kinsman T(homas) R(avenscroft)."
An Address "To the Noblest of the Court, Liberallest of the Countrey, and freest of the Citie."

Gostling's sale, (2nd day) 71; Bartleman's, 1148; Haslewood's, 1560.
Copies in the Bodleian and British Museum Libraries.

A TABLE OF THE SONGS.

Court Varieties.

1. Canst thou love, (4 voc.)
2. New flowres, (4 voc.)
3. Haste, haste, post haste, (5 voc.)
4. Will ye love me, (5 voc.)
5. Long have I bene perplexed, (3 voc.)
6. Heigho! away the Mare, (4 voc.)

Citie Rounds.

7. Broomes for old shooes, (4 voc.)
8. I pray, good mother, (3 voc.)
9. My mistris will not be content, (4 voc.)
10. I lay with an old man, (4 voc.)

Citie Conceits.

11. Where are you, faire Maides? (5 voc.)
12. My master is so wise, (4 voc.)

13. Maides to bed, (4 voc.)
14. O yes, O yes, (4 voc.)

Country Rounds.

15. He that will an ale-house keepe, (3 voc.)
16. And seest thou my cow, (3 voc.)
17. Kit and Tom chid a, (4 voc.)
18. Derry, ding, ding, dasson, (3 voc.)
19. As I went by the way, (5 voc.)

Country Pastimes.

20. There were three Ravens, (4 voc.)
21. It was the Frogge in the well, (4 voc.)
22. I have house and land in Kent, (4 voc.)
23. Remember, O thou man, (4 voc.)

1611.

The XII Wonders of the World. Set and composed for the Violl de Gamba, the Lute, and the Voyce to Sing the Verse, all three joyntly, and none severall: also Lessons for the Lute and Base Violl to play alone; with some Lessons to play Lyra-wayes alone, or if you will, to fill up the parts with another Violl set Lute-way. Newly composed by John Maynard, Lutenist at the most famous Schoole of St. Julian's in Hartfordshire. Folio. *London, Printed by Thomas Snodham for John Browne, and are to be solde at his Shop in Saint Dunstone's church-yard in Fleet-street, 1611.*

A curious canon on the title page, "Eight parts in one upon the Plaine Song."
Dedicated "To his ever honoured Lady and Mistris the Lady Joane Thynne, of Cause-Castle in Shrophshire."

Hawkins, iv. 24. Copies in the British Museum and Bodleian libraries.

CONTENTS.

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. The Courtier. (Long have I lived in Court.) 2. The Devine. (My calling is divine.) 3. The Souldiour. (My occupation is the noble trade.) | <ol style="list-style-type: none"> 4. The Lawyer. (The Law my calling is.) 5. The Phisition. (I studie to uphold.) 6. The Marchant. (My trade doth every thing.) |
|---|---|

- | | |
|--|---|
| <p>7. The Country Gentleman. (Though strange out landish.)</p> <p>8. The Batchelar. (How many things as yet.)</p> <p>9. The Married Man. (I onely am the man.)</p> <p>10. The Wife. (The first of all our sexe.)</p> | <p>11. The Widdow. (My dying husband knew.)</p> <p>12. The Maide. (I marriage would forswear.)</p> <p>Twelve Pavins and Galliards for the Lute.</p> |
|--|---|

1611.

The Muses Gardin for delight, or the Fift booke of Ayres onely for the Lute, the basse Violl, and the Voyce. By Robert Jones. Folio. *Lond.* 1611.

Hawkins, iv. 26. A copy was in the Stafford Collection.

1612.

The First set of Madrigals and Mottets of 5 Parts: apt for Violls and Voyces. Newly composed by Orlando Gibbons, Batchelor of Musicke, and Organiste of his Majesties Honourable Chappell in Ordinarie. 4to. *London, Printed by Thomas Snodham, the assigne of W. Burley,* 1612.

Five parts, Cantus, Quintus, Altus, Tenor, and Bassus, dedicated "To the Right worthy my much honoured friend, Syr Christopher Hatton."

Barney's -sale, 358 and 414; Warren Horne's, 165; Bartleman's, 1188; Heber's, (Part viii.) 1762; B. H. Bright's, 3985. Reprinted in score by the Musical Antiquarian Society.

CONTENTS.

- | | |
|--|--|
| <p>1. The silver swan.</p> <p>2. O that the learned poets.</p> <p>3. I weigh not fortunes frown.</p> <p>4. I tremble not at noise of war.</p> <p>5. I see ambition never pleas'd.</p> <p>6. I feign not friendship where I hate.</p> <p>7. How art thou thrall'd.</p> <p>8. Farewell, all joys.</p> <p>9. Dainty fine bird that art encaged.</p> <p>10. Faire ladies that to love.</p> | <p>11. 'Mongst thousands good.</p> <p>12. Now each flow'ry bank.</p> <p>13. Lais now old.</p> <p>14. What is our life?</p> <p>15. Ah! dear heart, who do you rise?</p> <p>16. Fair is the rose.</p> <p>17. Nay, let me weep.</p> <p>18. Ne'er let the sun.</p> <p>19. Yet if that age had frosted o'er.</p> <p>20. Trust not too much, fair youth.</p> |
|--|--|

1612.

The Third and Fourth Booke of Ayres. Composed by Thomas Campian so as they may be expressed by one Voyce with a Violl, Lute, or Opharion. Folio. *London, Printed by Thomas Snodham.* [1612.]

The two books in one, without second title-page. Dedicated (in verse) "To Sir Edward Mounson, Knight." On sign. G. another dedication (also in verse) to the same person. An "Address to the Reader," in which the author says the words are "all mine own."

Hawkins, iv. 24. A copy in the British Museum.

CONTENTS.

- | | |
|---|--|
| <p><i>The first Booke.</i></p> <p>1. Oft have I sigh'd.</p> <p>2. Now let her change.</p> | <p>3. Were my heart.</p> <p>4. Maids are simple, some men say.</p> <p>5. So tyr'd are all my thoughts.</p> |
|---|--|

6. Why presumes thy pride?
7. Kinde are her answers.
8. O griefe! O spight!
9. O never to be moved.
10. Breake now my heart and dye!
11. If Love loves truth.
12. Now winter nights enlarge.
13. Awake thou Spring.
14. What is it that men possesse?
15. Fire that must flame.
16. If thou long'st so much.
17. Shall I come, sweet love?
18. Thrice tosse these oaken ashes.
19. Be thou then my beauty.
20. Fire, fire, fire, loe here.
21. O sweete delight.
22. Thus I resolve.
23. Come, O come my life.
24. Could my heart more.
25. Sleepe angry beautie.
26. Silly boy 'tis full moone yet.
27. Never love unlesse you can.
28. So quick, so hot.
29. Shall I then hope.

The Second Booke.

1. Leave prolonging.
2. Respect my faith.
3. Thou joy'st fond boy.
4. Vayle love mine eyes.
5. Every Dame affects good fame.
6. So sweet is thy discourse.
7. There is a garden in her face.
8. To his sweet Lute.
9. Young and simple though I am.
10. Love me or not.
11. What means this folly?
12. Deare if I with guile.
13. O Love where are thy shafts?
14. Beauty is but a painted hell.
15. Are you what your fairlookes express.
16. Since shee, even shee.
17. I must complaine.
18. Thinkest thou to seduce.
19. Her fayre inflaming eyes.
20. Turne all thy thoughts.
21. If any hath the heart.
22. Beauty since you so much desire.
23. Youre fayre lookes.
24. Faine would I wed.

1612.

The Second Booke of Ayres, some to sing and play to the Base-Violl alone: others to be sung to the Lute and Base Violl; with new Corantoes, Pavins, Almaines; as also divers new Descants upon old Grounds, set to the Lyra-Violl. By William Corkine. Folio. *London: Printed for M. L., J. B., and T. S. Assigned by W. Barley, 1612.*

Dedicated "To the Valerous and truly Magnanimous Knight, Syr Edward Dymmoche, the King's Champion." On sign. C 3, a dedication "To the most noble and worthy Brethren, Sir Robert, and Sir Henry Rich, Knights of the Honourable Order of the Bath." Another dedication at the back of sign. E 2, "To the two truly vertuous and discreet gentlewomen, Mrs. Ursula Stapleton, and Mrs. Elizabeth Cope, daughters to the Right Worthy Knights, Sir Robert Stapleton, and Sir Walter Cope."

Heber's sale, (Part iv.) 2066; Guise's, 293. A copy in the British Museum.

CONTENTS.

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. Each lovely grace my lady doth possesse. 2. Truth-trying Time shall cause my mistresse say. 3. Two lovers sat lamenting. 4. 'Tis true, 'tis day, what though it be? 5. Deere, though your minde. 6. Shall I be with joyes deceived. 7. Downe, downe, proud minde. 8. Beware faire Maides. 9. The fire to see my woes. 10. Goe heavy thoughts downe to the place. 11. My dearest Mistrisse, let us live and love. | <ol style="list-style-type: none"> 12. Man like a Prophet. 13. As by a fountaine chaste Diana sat. 14. Away, away, call back what you have said. 15. When I was borne, Lucina crosse-legg'd sate. 16. Shall a smile or guileful glance. 17. Wee yet agree, but shall be straight-ways out. 18. Fly swift my thoughts. <p><i>Lessons for Violls.</i></p> <ol style="list-style-type: none"> 19. A lesson for two Lyra-Violls. 20. If my complaints. 21. Prelude. |
|---|---|

- | | |
|---------------------------------------|---------------------------|
| 22. Come live with me and be my love. | 27. Coranto. |
| 23. Prelude. | 28. The Puncckes delight. |
| 24. Walsingham. | 29. Pavin. |
| 25. Coranto. | 30. Almaine. |
| 26. Mounsier's Almaine. | |

1612.

A *Pilgrimes Solace*, wherein is contained Muscally Harmonie of 3, 4, and 5 parts, to be sung and plaid with the Lute and Viola. By John Dowland, Batchelor of Musicke in both the Universities; and Lutenist to the Lord Walden. Folio. London: Printed for M. L., J. B., and T. S., by the assignment of William Barley.

Dedicated "To the right honourable Theophilus, Lord Walden." A long address "to the Reader."

Hawkins, iii. 323; Wood, (*Fasti*, Oxon.) 242. A copy in the British Museum.

CONTENTS.

- | | |
|---|--|
| 1. Disdaine me still, that I may ever love. | 12. In this trembling shadow. |
| 2. Sweete stay awhile, why will you? | 13. If that a sinners sighes be angels food. |
| 3. To ask for all thy love. | 14. Thou mighty God, (<i>first part</i>). |
| 4. Love those beames that breede. | 15. When David's life, (<i>second part</i>). |
| 5. Shall I strive with wordes to move. | 16. When the poor crible, (<i>third part</i>). |
| 6. Were every thought an eye. | 17. Where sinne sore wounding. |
| 7. Stay time awhile thy flying. | 18. My heart and tongue were twinnes. |
| 8. Tell me true, Love? | 19. Up merry mates, to Neptune's praise. |
| 9. Goe nightly cares, the enemy to rest. | 20. Welcome blacke night. |
| 10. From silent night, true register of moanes. | 21. Cease these false sports. |
| 11. Lasso vita mia, mi fa morire. | 22. A Galliard to Lachrimae. |

1613.

The First set of English Madrigals to 3, 4, 5, and 6 parts; apt both for Viols and Voyces. With a Mourning Song in memory of Prince Henry. Newly composed by John Ward. 4to. Printed by Thomas Snodham, 1613.

Six parts, Cantus, Medius, Altus, Sextus, Tenor, and Bassus, dedicated "To the Honourable Gentleman, and my very good Maister, Sir Henry Fanshawe, Knight." Title in a rich border supported by four figures representing Justice, Mercy, Fortitude, and Prudence. The lower compartment exhibits a lecturer holding forth to a group of figures.

Hawkins, iv. 29. Gostling's sale, (2nd day) 75, 76, 77; Burney's, 410 and 414; Warren Horne's, 163; Horsfall's, 263; Bartleman's, 1169; Heber's, (Part viii.) 1572; B. H. Bright's, 3985.

CONTENTS.

- | | |
|---|---|
| <i>Songs of three voices.</i> | |
| 1. My true love hath my heart, (<i>first part</i>). | 6. Fly not so fast, my only joy. |
| 2. His hart his wound received, (<i>second part</i>). | <i>Songs of four voices.</i> |
| 3. O say deere life, when shall these twin borne berries. | 7. A satyre once did runne away. |
| 4. In health and ease am I. | 8. O my thoughts. |
| 5. Goe wayling accents goe. | 9. Sweet pittie wake. |
| | 10. Love is a dainty milde and sweet. |
| | 11. Free from loves bonds. |
| | 12. How long shall I with mournful Musicke. |

Songs of five voices.

13. Sweet Philomel, cease thou, (*first part*).
14. Ye silvan nimphe, (*second part*).
15. Flora fayre nymph.
16. Phillis the bright.
17. Hope of my hart.
18. Upon a banke with roses.

Songs of six voices.

19. Retire my troubled soule.

20. Oft have I tendred tributary teares.
21. Ont from the vale of deepe dispayre.
22. O divine love, which so aloft.
23. If the deepe sighs, (*first part*).
24. There's not a grove, (*second part*).
25. Dye not fond man.
26. I have entreated.
27. Come sable night.
28. Weepe forth your teares.

1613.

The First set of Madrigals and Pastorals of 3, 4, and 5 parts. Newly composed by Francis Pilkington, Batchelor of Musicke, and Lutenist, and one of the Cathedrall Church of Christ and blessed Mary the Virgin, in Chester. 4to. *London, Printed for M. L., J. B., and T. S., the assignees of William Barley, 1613.*

Five parts, dedicated "To Sir Thomas Smith of Hough, in the County of Chester," and subscribed, "From my own mansion in the Monastery, Chester, the 25th day of September, 1612."

Gostling's sale, (2nd day) 66; Warren Horne's, 163; Burney's, 414; Heber's, (Part viii.) 1572; B. H. Bright's, 3985.

Mr. Hawes (*Triumphs of Oriana*, Preface, p. 7.) mentions a copy in the possession of Mr. Haslewood.

CONTENTS.

Of 3 voyces.

1. See where my love.
2. I follow loe the footing.
3. Poure forth mine eyes.
4. Stay nymph, O stay.
5. Dorus a silly shepheard.
6. Is this thy doome.

Of 4 voyces.

7. Amintas with his Phillis faire.
8. Heere rest my thoughts.
9. Why should I grieve?
10. The messenger of the delightfull spring.

11. Have I found her? Oh rich finding!
12. What though her frownea.
13. Love is a secret feeding fire.
14. Why doe I fret?
15. All in a cave.

Of 5 voyces.

16. Sing we, dance we.
17. Under the tops of Helicon.
18. Sweet Phillida, my flockes.
19. My heart is dead.
20. No, no, it will not be.
21. When Oriana walkt to take the air.
22. Now I see thou flowtest me.

1613.

Songs of Mourning, bewailing the untimely death of Prince Henry. Worded by Tho. Campion, and set forth to bee sung with one voyce to the Lute or Violl, by John Coprario. Folio. *London, Printed for John Browne, and are to be sould in St. dunston's Churchyard, 1613.*

A Latin epistle of fourteen lines to "Illustrissimo, potentissimo que Principi Fredrico quinto, Rheni Comiti Palatino, Duci Bavarie," &c. Also, "an Elegie," consisting of seventy-two lines, "upon the untimely death of Prince Henry."

Hawkins, iii. 373. Gostling's sale, 29; Heber's, (Part viii.) 540. Copies in the British Museum and Bodleian Libraries.

CONTENTS.

- | | |
|--|---|
| 1. O griefe, how divers are thy shapes.
<i>(To the most sacred King James).</i>
2. 'Tis now dead night. <i>(To the most
sacred Queen Anne).</i>
3. Fortune and glory may be lost.
<i>(To the most high and mighty
Prince Charles).</i>
4. So parted you. <i>(To the most
princely and vertuous the Lady
Elizabeth).</i> | 5. How like a golden dreame. <i>(To
the most illustrious and mighty
Fredericke the fift, Count Pala-
tine of the Rhein).</i>
6. When pale famine. <i>(To the most
disconsolate Great Brittain).</i>
7. O poore distracted world! <i>(To the
World).</i> |
|--|---|

1614.

The First set of Madrigals of 5 parts: apt both for Viols and Voyces. Newly composed by Henry Lichfield. 4to. *London, Printed for M. L., J. B., and T. S., the assignes of William Barley, 1614.*

Five parts, Cantus, Altus, Medius, Tenor, and Bassus, dedicated "To the Right Honorable and most renowned Lady for all Honour and Vertue, and my most Noble Ladye and Mistris, the Ladye Cheyney." Two copies of verses by Christopher Brooke; one upon "Lady Cheney, and her Court-like House at Tuddington;" the other, "to the Author, upon his Muscalle Muse."

Gostling's sale, 60; Burney's, 415; Warren Horne's, 163; Heber's, (Part viii.) 1572.

CONTENTS.

- | | |
|---|---|
| 1. All yee that sleepe in pleasure.
2. Shall I seeke to ease my griefe?
3. The Shepheard Claius, <i>(first part).</i>
4. First with lookes he lived, <i>(second
part).</i>
5. Aye me, that life should last.
6. I alwayes lov'd to call my Lady,
Rose.
7. O my griefe were it disclosed.
8. O come shepheards all together.
9. Sweet Daphnie stay.
10. Alas! my Daphnie.
11. Aye mee, when to the ayre I breath. | 12. Arise! sweet hart, arise!
13. When first I saw those cruell eyes,
<i>(first part).</i>
14. If this be love to scorne my crying,
<i>(second part).</i>
15. Cruell, let my heart be blessed.
16. A seely silvan, <i>(first part).</i>
17. The silvan justly suffered, <i>(second
part).</i>
18. Injurious houres.
19. Whilst that my lovely Daphne.
20. My heart opprest by your disdayn-
ing. |
|---|---|

1614.

A Briefe Discourse of the true (but neglected) use of Charact'ring the Degrees, by their Perfection, Imperfection, and Diminution, in Measurable Musicke, against the Common Practise and Custome of these Times. Examples whereof are exprest in the Harmony of 4 Voyces, Concerning the Pleasure of 5 usuall Recreations. 1. Hunting, 2. Hawking, 3. Dauncing, 4. Drinking, 5. Enamouring. By Thomas Ravenscroft, Batchelor of Musicke. 4to. *London, Printed by Edward Alde, for Thomas Adams, 1614. Cum Privilegio Regali.*

Dedicated "To the Right Worshipfull, most worthy Grave Senators, Guardians, of Gresham Colledge in London," &c. Copies of laudatory verses "by Nathaniel Gyles, Bachelor of Musicke, Maister of the Children of his

Majesties Chappells, of Household, and Windsor," "Thomas Campion," "John Dowland, Bachelor of Musicke, and Lutenist to the King's Sacred Majestie," "John Davies of Hereford," "Martin Peerson, Bachelor of Musicke," "William Austin," "Thomas Piers," "T. H.," and "R. LL." The latter is worth quoting, as it proves two facts in the author's life, viz. that Ravenscroft took his degree as Bachelor of Musick before he had completed his fifteenth year, and that he was twenty-two years of age when he wrote the "Brief Discourse," which in the Preface he calls the fourth and last work of Ionic Harmonics.

"De Ingenuo Juvene T. R. (annos 22 nato) Musica studiosissimo, hujus libelluli auctore.

Rara avis est Auctor (pene est pars nominis una)

Namque annis juvenis; moribus, arte senex.

Non vidit tria lustra puer, quin arte probatus,

Vitâ laudatus, sumpsit in arte gradum." "R. LL."

Burney, iii. 124; Hawkins, iv. 17. Gostling's sale, (2nd day) 71; Bartleman's, 1148; Edward Jones's, 167; Haslewood's, 1561 and 1562. Copies are in the British Museum and Bodleian libraries.

CONTENTS.

Hunting.

1. The Hunt is up. John Bennet.
2. Hey trola, trola. Edward Piers.

Hawking.

3. Awake, awake, the day doth break.
(*A Hawkes up for a Hunts up.*)
Thomas Ravenscroft.
4. Sith sickles and the sheering sythe.
(*Hawking for the Partridge.*)
Thomas Ravenscroft.
5. Luer, Falkners, luer. (*For the Hearne and Duck.*) John Bennet.

Dancing.

6. Dare you haunt our hallowed groves.
(*The Fayries Daunce.*) Tho. Ravenscroft.
7. Round a round a round a. (*The Satyres Daunce.*) Tho. Ravenscroft.
8. By the moon we sport and play.
(*The Urchins Dance.*)
9. Round about in a faire ring a. (*The Elves Dance.*) John Bennet.

Drinking.

10. Trudge away quickly and fill the black bowl. Tho. Ravenscroft.

11. Tosse the pot, let us be merry. T. Ravenscroft.
12. Tobacco fumes away all nastie rheumes, Tho. Ravenscroft.

Enamoring.

13. What seekes thou, foole? John Bennet.
14. My Mistres is as faire as fine. (*The Servant of his Mistris.*) John Bennet.
15. Love for such a cherry lip. (*The Mistris of her Servant.*) Edw. Peirs.
16. Leave off Hymen and let us borrow.
(*Their Mariage Solemnized.*) Thomas Ravenscroft.
17. Coame Malkyn, burle thine oyr.
(*Hodge Trillindle to his Zweet hort Malkyn.*) Tho. Ravenscroft.
18. Yo tell yo tell ma zo. (*Malkynz anzuer to Hodge Trillindle.*) Tho. Ravenscroft.
19. Ich con but zweare. (*Their conclusion.*) Tho. Ravenscroft.
20. A borgen's a borgen. (*Their Wedlocke.*) John Bennet.

1614.

The Teares or Lamentacions of a sorrowfull Soule: Composed with Muscalle Ayres and Songs, both for Voyces and divers Instruments. Set forth by Sir William Leighton, Knight, one of his Majesties Honourable Band of Gentleman Pensioners. And all Psalmes that consist of so many feete as the fiftieth Psalm, will goe to the foure partes for Consort. Folio. London: Printed by William Stansby, 1614.

Dedicated to "The High and Mightie, Charles Prince of Great Brittainne." Copies of laudatory verses signed Ed. Cooke, Jo. Layfeild, Jo. Lepton, Ar. Hopton, Luke Jones, J(ohn) D(owland), Thomas Burt, Jo. Parry, J. Moray, and Car. Best.

Burney, iii. 136; Hawkins, iii. 368, and iv. 26. Gostling's sale, 60 and 61; Burney's, 417; Parker's, 117; E. Jones's, 206. A copy in the British Museum.

The poetry of this volume was printed in 12mo. in the previous year.

CONTENTS.

Consort Songs.

1. O loving God and father deere. Sir W. Leighton.
 2. Come let us sing to God. Do.
 3. My soule doth long. Do.
 4. In thee O Lord. Do.
 5. Thou art my God. Do.
 6. Almighty God. Do.
 7. I cannot, Lord. Do.
 8. O Lord, thynames. Do.
 9. An heart thats broken. J. Dowland, B.M.
 10. Thou God of might. John Milton.
 11. Yeelde unto God. Rob. Johnson.
 12. Almighty God. Tho. Foorde.
 13. Alasse that I offended. Edm. Hooper.
 14. O God to whom. R. Kindersley.
 15. Almighty Lord and God. N. Gyles.
 16. He lie me downe. Jo. Cuperario.
 17. Attend unto my teares. Jo. Bull, D.M.
- Songs of 4 parts for Voyces.*
18. Looke downe O Lord. William Byrde.
 19. Hidden O Lorde. Francis Pilkington, B.M.
 20. O Lord give care. Thomas Lupo.
 21. Let thy salvation. R. Jones, B.M.
 22. O God that no time. Martin Pearson, B.M.
 23. O Lord how doe my woes. Orlando Gibbons.
 24. Most mighty and all. T. Weelkes, B.M.
 25. O let me treade. John Warde.
 26. I am quite tired. John Wilbye.
 27. What shall I render. Rob. Jones, B.M.
 28. In thee O Lord. Alf. Ferrabosco.

29. Be unto me. Will. Byrde.
30. In the departure. Jo. Bull, D.M.

Songs of 5 parts for Voyces.

31. I laid me downe. Will. Byrde.
32. O Lord come pittie. Alf. Ferrabosco.
33. Attend unto my teares. John Bull, D.M.
34. O Lord behold my miseries. John Milton.
35. High mighty God. F. Pilkington, B.M.
36. O Lord I lift my heart. Orl. Gibbons.
37. Well-spring of beauty. Edm. Hooper, B.M.
38. The cause of death. Thomas Lupo.
39. O let me at thy. Martin Pearson, B.M.
40. O Lord how doe my woes. John Cuperario.
41. O happy he. T. Weelkes, B.M.
42. Save me O Lord. Rob. Johnson.
43. Not unto us. Tho. Foorde.
44. Lord ever bridle. Martin Pearson, B.M.
45. O had I wings. John Milton.
46. Lament, lament. R. Jones, B.M.
47. O Lord consider. John Warde.
48. O God the rocke. John Wilbye.
49. I shame at mine. Jo. Dowland, B.M.
50. If that a sinners sighes. John Milton.
51. Judge them O Lord. Rob. Kindersley.
52. Come help O God. Will. Byrde.
53. O Lord come pittie. Timolphus Thopull.
54. In depth no man. Alf. Ferrabosco.

1614.

Ayres made by severall Authors and sung in the Maske at the Marriage of the Right Honourable Robert Earle of Somerset, and the Right Noble Lady Frances Howard. Set forth to the Lute and Base Violl, and may be exprest by a single voyce to eyther of those Instruments. 4to. London, Printed for Laurence Lisle, dwelling at the signe of the Tigers-head in Paul's Church-yard, 1614.

Six leaves containing five songs as follows:—

"The first song made and exprest by Mr. Nicholas Lanier."

1. Bring away the sacred tree.

"These three songs following were composed by Mr. Coprario and sung by Mr. John Allen, and Mr. Lanier."

2. Goe happy man.

3. While dauncing rests.

4. Come ashore merry mates.

"Song made by Tho. Campion, and sung in the Lords Maske at the Count Palatines Marriage, we have here added to fill up these emptie pages."

5. Woo her and win her.

These Ayres are sometimes found alone, but more frequently appended to the following publication.

"The Description of a Maske Presented in the Banquetting roome at Whitehall, on St. Stephens night last, at the marriage of the Right Honourable the Earle of Somerset, and the Right Noble the Lady Frances Howard. Written by Thomas Campion, &c. 4to. *London, Printed for Laurence Lisle, &c.*

A copy of the "Description" and "Ayres" in the British Museum.

1614.

The Maske of Flowers presented by the Gentlemen of Graies-Inne, at the Court of White-hall, in the Banqueting House, upon Twelfe night, 1613. Being the last of the Solemnities and Magnificences which were performed at Marriage of the right honourable the Earle of Somerset, and the Lady Frances, Daughter of the Earle of Suffolke, Lord Chamberlaine. 4to. *London: Printed by N. O. for Robert Wilson, and are to be sold at his Shop at Graies-Inne, new gate, 1614.*

Six leaves of Music at the end containing five Songs, in four parts, as follows:

1. A hey for and a hoe.

2. A hey, &c.

3. Kawaashe comes in Majestic.

4. More incense hath been burned.

5. A hey, &c. (as at first).

Excessively rare. A copy sold in Rhode's sale for £10., and another in Heber's for £8. There is a copy in the British Museum.

1615.

Sacred Hymnes of 3, 4, 5, and 6 parts for Voyces and Vyols. Newly composed by John Amner, Bachelor of Musique, Master of the Choristers and Organist of the Cathedrall Church of Ely. 4to. *Printed at London by Edw. Alde dwelling neere Christ-Church. Cum privilegio Regali, 1615.*

Six parts. Dedicated "To the right honorable my singular good Lord and Maister William Earle of Bath, Lord Lieutenant of the Countye of Devon."

Hawkins, iv. 23; Wood, (*Festi Oxon.*) 351. Gostling's sale, 15; Burney's, 415; Haalewood's, 200.

CONTENTS.

3 Voices.

1. Love wee in one.
2. Let false surmises.
3. Away with weake.
4. O come thou spirit.
5. O Love beseeching well.
6. Distressed soule.

4 Voices.

7. Sweet are the thoughts.
8. Come let's rejoyce.
9. Saint Mary now, (*first part*).
10. At length to Christ, (*second part*).
11. But hee the God, (*third part*).
12. Woe is mee.

5 Voices.

13. Remember not Lord.
14. Thus sings that heavenly quier, (*first part*).
15. The heavens stood all, (*second part*).
16. Now doth the cittie.
17. Hee that descended.
18. I will sing unto the Lord.

6 Voices.

19. Over little flocke, (*first part*).
20. Beare not. (*second part*).
21. And they crie, (*third part*).
22. Loe how from heaven, (*first part*).
23. I bring you tiding, (*second part*).
24. A stranger heere.
25. My Lord.
26. With mournefull Musique.

1618.

The Second Set of Madrigales to 3, 4, 5, and 6 Parts. Apt for Viols and Voyces. Newly Composed by Thomas Bateson, Bachelor of Musicke, Organist and Master of the Children of the Cathedrall Church of the blessed Trinitie, Dublin, in the Realme of Ireland. 4to. *London: Printed by Thomas Snodham for Matthew Lownes and John Browne, 1618. Cum Privilegio.*

Six Parts, Cantus, Altus, Tenor, Quintus, Sextus, and Bassus. Dedicated "To the Right Honorable Arthure Lord Chichester, Baron of Belfast, Lord High Treasurer of Ireland, and one of his Majesties Most Honorable Privy Councell of that Kingdome." The arms of Lord Chichester are on the back of the title-page.

Burney's sale, 415; Haslewood's, 230; Heber's, (Part viii.) 1570.

CONTENTS.

Songs of 3 voyces.

1. Love is the fire that burnes me.
2. My Mistris after service due.
3. One woman scarce of twenty.
4. If I seeke to enjoy.
5. Pleasure is a wanton thing.
6. Sweet, those trammels of your haire.

Songs of 4 voyces.

7. Live not poore bloome.
8. The Nightingale in silent night.
9. Oh, what is she? (*first part*).
10. See, see, forth her eyes, (*second part*).
11. When to the gloomy woods.
12. If floods of teares.

Songs of 5 voyces.

13. Have I found her?
14. Downe the hills.

15. Camella faire, tript.
16. Sadnesse sit downe.
17. Life of my life.
18. I heard a noise.
19. With bitter sighes.
20. Why doe I dying live?
21. In depth of greife.
22. All the day, I wast in weeping, (*first part*).
23. Whydoest thou flye? (*second part*).
24. Come Sorrow.

Songs of 6 voyces.

25. Cupid in a bed of Roses, (*first part*).
26. Cytherea smiling said, (*second part*).
27. Her haire, the net of goulden wire.
28. Fond love is blinde, (*first part*).
29. Ah Cupid! grant that I, (*second part*).
30. She with a cruell frowne.

1618.

The fourth set of bookes, wherein are Anthemes for Versus and Chorus, Madrigals and Songs of other kindes to 4, 5, and 6 parts, apt for Viols and Voyces. Newly Composed by Michaell East, Batchelor of Musick, and Master of the Choristers in the Cathedrall Church of Litchfield. 4to. *London, Printed by Thomas Snodham, for Matthew Lownes and John Browne, 1618.*

Dedicated "To Robert Earle of Essex." Contains twenty-four pieces. Burney's sale, 415.

1618.

The Fift Set of Bookes wherein are Songs full of Spirit and delight, so Composed in 3. Parts, that they are as apt for Vyols as Voyces. Newly Published by Michael East, Bachelor of Musicke, and Master of the Choristers in the Cathedral Church of Litchfield. 4to. *London, Printed by Thomas Snodham, for Matthew Lownes and John Brown, 1618.*

Three parts, Cantus, Altus, and Bassus, dedicated "To the right worshipfull, and my much respected friend, Sir William Owen, Knight, &c."

CONTENTS.

- | | |
|---------------------------|-------------------------|
| 1. Trip it lightly. | 11. White as lillies. |
| 2. Turne round about. | 12. Doe what you can. |
| 3. Fly not away. | 13. Mourning I dye. |
| 4. Softly for falling. | 14. Stay yet awhile. |
| 5. My lovely Phillis. | 15. Come let's be gone. |
| 6. And I as well as thou. | 16. I cannot stay. |
| 7. Love is a toye. | 17. Feare not the end. |
| 8. Sweet Lady, stay? | 18. Lively my heart. |
| 9. What art thou? | 19. My time is spent. |
| 10. No hast but good. | 20. Smooth and soft. |

1618.

The Ayres that were Sung and Played at Brougham Castle in Westmorland, in the Kings Entertainment. Given by the Right Honourable the Earl of Cumberland and his Right noble Sonne the Lord Clifford. Composed by Mr. George Mason, and Mr. John Earsden. Folio. *London, Printed by Thomas Snodham, 1618.*

Hawkins, iv. 25. See Stafford Smith's "Musica Antiqua," vol. 2, p. 150, *et seq.*, where the entire work is reprinted.

CONTENTS.

- | | |
|--------------------------------------|---------------------------------------|
| 1. Tune thy chearfull voice to mine. | 6. Come follow me my wand'ring mates. |
| 2. Now is the time. | 7. The shadows darkning. |
| 3. Welcome, welcome King of guests. | 8. Welcome is the word. |
| 4. Robin is a lively lad. | 9. O stay, sweet is the least delay. |
| 5. Dido was the Carthage Queen. | |

1619.

The First Set: Beeing Songs of divers Ayres and Natures, of five and six parts: Apt for Vyols and Voyces. Newly Composed by Thomas Vautor, Batchelor of Musicke. 4to. *London: Printed by Thomas Snodham, for Matthew Lownes and John Browne, 1619. Cum Privilegio.*

Six parts, Cantus, Altus, Tenor, Medius, Sextus, and Bassus. Dedicated "To the Right Honorable George, Marquesse of Buckingham, Viccount Villiers," &c. A Verse "In Commendation of the Author" signed "Calophysus."

A copy in the British Museum.

CONTENTS.

Songs of five voyces.

1. Come forth sweet Nimphe.
2. Sing on sister.
3. Ah sweet! whose beautie.
4. Mother I will have a husband.
5. Fairest are the words.
6. Cruell Madam.
7. Never did any more delight.
8. Looke up faire lids! (*first part*).
9. And yet O dreame, (*second part*).
10. O merry worlde.
11. Sweet thiefe.
12. Sweet Suffolk Owle.
13. Thou art not faire, (*first part*).

14. Yet love not me, (*second part*).

15. *Mira Cano.*

16. Weepe, weepe mine eyes. (An Elegie on the death of his right worshipfull Master, Sir Thomas Beaumont Knight, of Stoughton in Leicestershire.)

Songs of six voyces.

17. Blush my rude present.
18. Dainty sweet bird.
19. Unkinde, is this the meede?
20. Melpomene, (*first part*).
21. Whilst fatal sisters, (*second part*).
22. Shepheards and Nymphs.

1620.

Private Musicke, or the First Booke of Ayres and Dialogues. Contayning Songs of 4. 5. and 6. parts, of severall sorts, and being Verse and Chorus, is fit for Voyces and Viols. And for want of Viols, they may be performed to either the Virginall or Lute, where the proficent can play upon the Ground, or for a shift to the Base Viol alone. All made and composed, according to the rules of art, by M. P. Batchelar of Musicke. 4to. London. Printed by Thomas Snodham, 1620.

Dedicated "To the right vertuous, beauteous, and acomplishd Gentlewomen, Mistris Mary Holder, daughter to the worshipfull Cle: Holder, Prebend residentiary of the Collegiate Church of Southwell; and Mistris Sara Hart, daughter of the worshipfull John Hart of London, Esquire." The dedication is signed "Martin Peerson" and dated from Bassing-Shaw in London this 15. of May, 1620." A copy, probably unique, is preserved in the Douce Collection, Oxford.

INDEX.

Of 4 voices.

1. Open the dore.
2. Resolved to love.
3. Ah were the pittfull!
4. Disdaine that so doth fill me.
5. O pretious time.
6. Can a mayde.
7. O I doe love.
8. Since just disdaine.
9. At her fayre hands.
10. Now Robin laugh and sing.
11. Hey the horne, the horn—a.
12. Upon my lap my soveraigne sits.
13. Looke up faire lids.
14. Love her no more.
15. Come pretty wag and sing.

Of 5 voices.

16. Then with reports most sprightly.
17. Pretty wantons sweetly sing.
18. Sing, Love is blind.
19. What neede the morning rise.
20. Gaze not on youth.
21. True pleasure is in chastitie.
22. The spring of joy is dry.

Of 6 voices.

23. Is not that my fancies Queene?
 24. See, see, who is heere?
- "This song was made for the King and Queenes entertaynement at High-gate on May-day, 1604."

1622.

Songs of 3, 4, 5, and 6 parts. By Thomas Tomkins, Organist of his Majesties Chappell Royal in Ordinary. 4to. London, Printed for Matthew Lownes, John Browne, and Thomas Snodham, 1622.

Six parts, Cantus, Medius, Altus, Sextus, Tenor, and Bassus, dedicated "To the Right Hon. William Earle of Pembroke, Lord Herbert of Cardiffe, Lord Par, and Roese of Kendall, Lord Marmion and St. Quintin, Lord Warden of the Stannaries in Devon and Cornwall, and Captaine of the Towne and Castle of Portsmouth, the Isle of Portsea, &c."

Wood, (*Fasti Oxon.*) 320. Hawkins (iii. 379), and Burney (iii. 133), speak of an edition without date, but supposed to have been printed before the year 1600. The *undated* edition corresponds in every particular with that of 1622, which from internal evidence could not have been printed until after the 18th May, 1622, on which day Heather received his Doctor's degree. (See dedication to 24th Madrigal.) If Thorpe's Catalogue is to be depended upon (*Bibliotheca Anglo-Poetica et Dramatica*, n.d.) there was an edition *dated* 1600. The entry is as follows. "Tomkins (T) Madrigals or Songs of 3, 4, 5, and 6 parts, set to Music, 5 parts complete, dedicated to W. Earle of Pembroke, Lord Herbert of Cardiffe, &c. 4to. Sewed, £1.5s. 1600." E. Jones's sale, 336 (date 1600?); Burney's, 415 (no date); Horsfall's, 263 (date 1613?).

CONTENTS.

Songs of three parts.

1. Our hasty life away doth post. (To my deare Father Mr. Thomas Tomkins).
2. No more I will thy love importune. (To Mr. William Walker.)
3. Sure there is no God of love. (To Mr. Humphrey Withy).
4. Fond men that doe so highly prize. (To my brother Mr. Nicholas Tomkins).
5. How great delight. (To Master William Crosse).
6. Love, cease tormenting. (To Master Thomas Day).

Songs of four parts.

7. O let me live for true love. (To Doctor Dowland).
8. O let me dye for true love. (To Master John Daniell).
9. O yea, has any found a lad? (To Master John Coprario).
10. Weepe no more thou sorry boy! (To my brother Peregrine Tomkins).
11. Yet againe as soone revived. (To my brother Robert Tomkins).
12. Was ever wretch tormented. (To my brother Giles Tomkins).

Songs of five parts.

13. To the shady woods now wend we. (To Mr. Robert Chetwode).

14. Too much I once lamented. (To my ancient and much revered Master, William Byrd.)
15. Come Shepheards sing with me. (To Mr. Nathaniel Giles).
16. Cloris, when as I woo. (To Mr. Orlando Gibbons).
17. See, see, the Shepheard's Queene. (To Mr. John Stewens).
18. Phillis, now cease to move me. (To Mr. Henry Mollé.)
19. When David heard that Absolon. (To Mr. Thomas Myriell).
20. Phillis yet see him dying. (To Mr. Nicholas Carlton).
21. Fusca, in thy starry eyes. (To Mr. Phinees Fletcher.)
22. Aduce ye citty prisoning towers. (To Mr. William White).

Songs of six parts.

23. When I observe. (To Mr. Thomas Warwicke).
24. Musicke devine. (To Mr. Doctor Heather).
25. Oft did I marvle. (To Mr. John Ward).
26. Woe is me that I am constrayned. (To my brother Mr. John Tomkins).
27. It is my well beloved's voice. (To Mr. Doctor Ailmer.)
28. Turne unto the Lord. (To my sonne Nathaniel Tomkins.)

1622.

The First Booke of Ayres of Foure Parts, with Tableture for the Lute. So made, that all the parts may be plaide together with the Lute, or one voyce with the Lute and Base-Vyoll. Composed by John Attey, Gentleman, and Practitioner in Musicke. Folio. London: Printed by Thomas Snodham, 1622. *Cum Privilegio.*

Dedicated "To the Right Honourable John, Earl of Bridge-water, Viscount Brackley, and Baron of Ellesmere; and the truly Noble, and Vertuous Lady, Frances, Countesse of Bridge-water, &c."

Hawkins, iv. 23. A copy in the British Museum.

CONTENTS.

- | | |
|--------------------------------------|---|
| 1. On a time the amorous Silvy. | 8. Think not tis I alone. |
| 2. The gordion knot which Alexander. | 9. Joy my muse, since there is one. |
| 3. What is all this world but vaine? | 10. My dayes, my moneths, my yeares. |
| 4. In a grove of trees of Mirtle. | 11. Madame, for you I little grieve. |
| 5. Shall I tell you whom I love? | 12. Resound my voyce. |
| 6. My dearest and devinest love. | 13. Vaine hope adue. |
| 7. Bright Starre of Beauty. | 14. Sweet was the song the Virgin sung. |

1624.

The Sixt set of Bookes, wherein are Anthemes for Versus and Chorus, of 5 and 6 parts, apt for Violls and Voyces. Newly Composed by Michaell Est, Batchelar of Musicke, and Master of the Choristers of the Cathedrall Church in Litchfield. 4to. *London, Printed by Thomas Snodham for M. L., and A. B.* 1624.

Six parts, Cantus, Altus, Tenor, Quintus, Sextus, and Bassus, dedicated "To the right Reverend father in God, and right honorable Lord, John, Lord Bishop of Lincolne," &c.

Hawkins, iv. 25; Burney's sale, 415.

CONTENTS.

Songs of five parts.

1. As they departed, (*first part*).
2. But what went you out to see? (*second part*).
3. For this is hee, (*third part*).
4. I have roared, (*first part*).
5. I am brought into so great trouble, (*second part*).
6. My loynes are filled, (*third part*).
7. Blow out the trumpet, (*first part*).
8. Let all the inhabitants, (*second part*).

Songs of six parts.

9. How shall a young man? (*first part*).
10. Thy words have I hid, (*second part*).
11. With my lips have I been telling, (*third part*).
12. I have had as great delight, (*fourth part*).
13. Awake and stand up.
14. Sing we merrily to God, (*first part*).
15. Take the psalme, (*second part*).
16. Blow up the trumpet, (*third part*).

"To which is added in a vacant page, before these other songs, an Aire of a Canzo [*You meaner beauties of the night*] composed in honour of the most illustrious Princesse, the Ladie Elizabeth."

1624.

The Second Set of Madrigals and Pastorals of 3, 4, 5, and 6 parts; apt for Violls and Voyces: newly Composed by Francis Pilkington, Batchelar of Musicke, and Lutenist and Chaunter of the Cathedrall Church of Christ and blessed Mary the Virgin, in Chester. 4to. *London, Printed by Thomas Snodham, for M. L. and A. B.* 1624.

Dedicated "To Sir Peter Leighe of Lynne, Knight." The author speaks of the work as being the fruits of his "now aged Muse." A sonnet to his "approved friend" by William Webbe.

Burney's sale, 414; Warren Horne's, 163; Gostling's, (2nd day) 66; Heber's, (Part viii.) 1572; B. H. Bright's, (wanting the *Sextus*) 3985.

CONTENTS.

Of 3 voyces.

1. Sov'raigne of my delight.
2. Yond hill-tops Phoebus kist.
3. Wake sleeping Thirsis.
4. Stay hart, runne not so fast.
5. Ye bubbling springs.
6. Your fond preferments.

Of 4 voyces.

7. Manalcas in an evening walking.
8. Coy Daphne fled from Phoebus, (*first part*).
9. Chaste Daphne fled from Phoebus, (*second part*).
10. If shee neglect me.
11. Palemon and his Sylvia.
12. Yon gentle Nymphs.

Of 5 voyces.

13. Chaste Syrinx fled.

14. Come Shepheards weeds.
15. Crowned with flowers.
16. Weep sad Urania.
17. O gracious God.
18. Goe you skipping.
19. Care for thy soule.
20. Drowne not with tears.

Of 6 voyces.

21. Deare Shepheardesse, (*first part*).
22. Cruell Fabrilla, (*second part*).
23. A fancie for the violla.
24. O softly singing lute.
25. O praise the Lord.
26. Surcease you youthfull shepheardesses.
27. A Pavan by the Earle of Darbie for the Orpherion.

1627.

Ayres, or Fa las for three voyces. Newly Composed and published by John Hilton, Bachelor of Musicke. 4to. London, Printed by Humfrey Lownes, and are to be sold by George Latham, at the Bishops head in Pauls Church-yard, 1627.

Three parts, Cantus, Altus, and Bassus, dedicated "To the worshipful William Heather, Doctor of Musicke." Copies of verses to "the Author" by Edward Lake, and John Price.

Burney, iii. 402. Copies in the Music-School and Christ-church, Oxford, and in the British Museum.

Reprinted in soore by the Musical Antiquarian Society.

CONTENTS.

1. To sport our merrie meeting.
2. My Mistris frownes, (*first part*).
3. You lovers that have, (*second part*).
4. Phoebus tells me when I woe.
5. Coelia's wound and mine.
6. Deere may some other.
7. Though me you doe disdaine.
8. Love wounded me.
9. The wood-bine Flora.
10. I heard a withered mayde.
11. Leave off sad Philomell.
12. O had not Venus.
13. Tell me deere.

14. Faint not lovers.
15. Gifts of feature and of minde.
16. As Flora slept.
17. When Flora frownes.
18. Love laide his yooke upon me.
19. Now is the summer springing.
20. Come sprightly mirth.
21. Come love lets crowne this.
22. Hero, Kisse me, (*first part*).
23. Quickly send it, (*second part*).
24. If it be love to sit and mourne.
25. Fly Philomell.
26. Who master is in Musicks art.

1629.

French Court Ayres with their Ditties Englished of 4 and 5 parts. Collected, translated and published by Edward Filmer, gent. 4to. *London, Printed by W. Stansby, 1629.*

"This work is dedicated to the Queen and consists chiefly of compositions by Pierre Guedron with two by Anthoin Boisset. Prefixed are some commendatory verses including one by Ben Jonson."

Burney, iii. 402. Gostling's sale, 39; E. Jones's, 204.

1630.

Mottects or Grave Chamber Musique, containing Songs of five parts of severall sorts, some ful, and some Verse and Chorus. But all fit for Voyces and Vials, with an Organ Part; which for want of Organs may be performed on Virginals, Base-Lute, Bandora, or Irish Harpe. Also a Mourning Song of sixe parts for the Death of the late Right Honorable Sir Fulke Grevil, Knight of the Honorable order of the Bath, Lord Brooke, Baron Brooke of Beauchamps Court in the Countie of Warwicke, and one of his Majesties most honourable privie Councell, &c. Composed according to the rules of art by M. P., Batcheler of Musique. 4to. *London, Printed by William Stansby, 1630.*

Six parts, Cantus, Altus, Contratenor, Tenor, Bassus, and Organ; dedicated "To the Right Hon. Robert Lord Brooke, Baron Brooke of Beauchamps Court in the Countie of Warwicke." The author's name, "Martin Peerson," is subscribed to the dedication.

Burney, iii. 367; Hawkins, iv. 28. Warren Horne's sale, 165; Heber's, (Part viii.) 1571.

CONTENTS.

- | | |
|-----------------------------------|--|
| 1. Love the delight. | 14. O false and treacherous. |
| 2. Beantie her cover is the eyes. | 15. Man, dreame no more! |
| 3. Time fayne would stay. | 16. The floud. |
| 4. More then most faire. | 17. Whō trusts for trust. |
| 5. Thou window. | 18. Who thinkes that sorrow. |
| 6. You little starres. | 19. Man, dreame no more! |
| 7. And thou O love. | 20. Farewell, sweet boy. |
| 8. O Love thou mortall speare. | 21. Under a throne. |
| 9. If I by nature. | 22. Where shall a sorrow. |
| 10. Cupid my prettie boye. | 23. Dead, noble Brooke! |
| 11. Love is the peace. | 24. Where shall a sorrow, (<i>for six voices</i>). |
| 12. Self pittie's teares. | 25. Dead, noble Brooke, (<i>ditto</i>). |
| 13. Was ever man? | |

1632.

Madrigales and Ayres of two, three, foure, and five voyces, with the continued bass, with Toccatos, Sinfonias, and Rittornelles to them, after the manner of Consort Musique. To be performed with the Harpsechord, Lutes, Theorbos, Basse-Violl, two Violins or two Viols. Published by Walter Porter, one of the Gentlemen of his Majesties Royall Chappell. 4to. *London, Printed by William Stansby, 1632.*

Dedicated to "John Lord Digby of Sherburne Earle of Bristow." The address "to the practitioner" has the following passage. "Before you censure, which I know you will, and they that understand least most sharply; let me intreate you to play and sing them true, according to my meaning, or heare them done so; not, instead of singing, to howle or bawle them, and scrape, instead of playing, and perform them falsly, and say they are nought!" Contains twenty-six pieces.

Warren Horne's sale, 163; Heber's, (Part viii.) 1572. Burney, (Hist. iii. 403) gives the date 1639; probably that of a second edition?

1638.

The Seventh Set of Bookes, wherein are Duos for two Base Viols, so composed, though there be but two parts in the eye, yet there is often three or foure in the eare. Also Fancies of 3 parts for two treble Viols, and a Base Violl: so made as they must be plaid and not sung. Lastly, ayerie Fancies of 4 parts, that may be as well sung as plaid. Lately set out by Michael East, Bachelor of Musicke, and Master of the Choristers in the Cathedrall Church of Litchfield. 4to. *London, Printed for William Stansby and George Latham, 1638.*

Four parts, Cantus primus, Cantus secundus, Altus, and Bassus, dedicated "To the truely noble lover of learning and patron of arts Sir Christopher Hatton."

CONTENTS.

Duos.

1. Love cannot dissemble.
2. I as well as thou.
3. Both alike.
4. Hold right.
5. Draw out the end.
6. Follow me close.
7. Ut, re, me, fa, sol.
8. Dally not with this.

Fancies of three parts.

9. Cleio.
10. Melpomene.
11. Thalia.
12. Euterpe.
13. Terpsicore.
14. Erato.

15. Calliope.
16. Urania.
17. Polyhymnia.

Fancies of four parts.

18. Name right your notes.
19. Sing this as that.
20. Some alteration.
21. A re the first.
22. A re the second.
23. A re the third.
24. Not over long.
25. Somewhat short.
26. Softly at last.
27. Play not too fast.
28. The last but one.
29. This and no more.

AN INDEX

OF THE

WORKS DESCRIBED IN THE FOREGOING PAGES,

ARRANGED UNDER THE

COMPOSERS' NAMES.

	PAGE
ALLISON, (RICHARD).	
An Howres Recreation in Musicke, 1606	22
AMNER, (JOHN, B. M.).	
Sacred Hymnes of 3, 4, 5, and 6 Parts, 1615	43
ATTEY, (JOHN).	
First Booke of Ayres of Foure Parts, 1622	47
BARTLET, (JOHN).	
A Booke of Ayres with a Triplicite of Musicke, 1606	22
BATESON, (THOMAS).	
The first set of English Madrigales of 3, 4, 5, and 6 voices, 1604	19
The second set of English Madrigals of 3, 4, 5, and 6 parts, 1618	44
BENNET, (JOHN).	
Madrigalls to Foure Voyces, 1599	13
BYRD, (WILLIAM).	
Psalmes, Sonets, and Songs of Sadnes and Pietie made into Musicke of five parts, 1588	1
Songs of Sundrie Natures, composed into Musicke of 3, 4, 5, and 6 parts, 1589	3
Psalmes, Songs and Sonnets; some solemn others joyfull. Fit for Voyces or Viols of 3, 4, 5, and 6 parts, 1611	34
CAMPION, (THOMAS).	
Songs in the Maske performed in honour of the Lord Hayes and his Bride, 1607	26
Two Bookes of Ayres [1610]	33
The Third and Fourth Booke of Ayres [1612]	36
Ayres made by severall Authors and sung in the Maske at the Marriage of Robert Earle of Somerset, 1614	42
Ayres for the Maske of Flowers, 1614	43
CARLTON, (RICHARD).	
Madrigals to five voyces, 1601	17
CAVENDISH, (MICHAEL).	
Ayres for Four Voyces, 1599	14

	PAGE
CORKINE, (WILLIAM).	
Ayres to Sing and Play to the Lute and Basse-Violl, 1610	32
The Second Booke of Ayres, 1612	37
COPERARIO, (JOHN).	
Songs of Mourning, bewailing the untimely death of Prince Henry, 1613	39
Ayres made by severall Authors and Sung in the Maske at the Marriage of Robert Earle of Somerset, 1614	42
Funeral Teares for the Death of the Right Honourable the Earle of Devonshire, figured in seaven songes, 1606	23
CROCE, (GIOVANNI).	
Musica Sacra to Sixe Voyces, newly englished, 1608	27
DANYEL, (JOHN).	
Songs for the Lute, Viol, and Voyce, 1606	24
DOWLAND, (JOHN).	
The First Booke of Songes or Ayres of foure parts, 1597	9
The Second Booke of Songes or Ayres of 2, 4, and 5 parts, 1600	15
The Third and Last Booke of Songes or Aires, 1603	18
A Pilgrimes Solace, wherein is contained Musically Harmonie of 3, 4, and 5 parts, 1612	38
DOWLAND, (ROBERT).	
A Musically Banquet, furnished with varietie of delicious Ayres, 1610	32
EARSDEN, (JOHN).	
The Ayres that were sung and played at Brougham Castle in Westmorland, 1618	45
ESTE, (JOHN).	
Madrigals to 3, 4, and 5 parts, 1604	19
The Second set of Madrigals to 3, 4, and 5 parts, 1606	23
The Third set of Bookes wherein are Pastorals, Anthemes, Neopolitanes, Fancies and Madrigals, to 5 and 6 parts, 1610	32
The Fourth set of Bookes wherein are Anthems, &c. to 4, 5, and 6 parts, 1618	44
The Fifth set of Bookes wherein are Songs full of spirit and delight, composed in 3 parts, 1618	45
The Sixt set of Bookes wherein are Anthems of 5 and 6 parts, 1624	48
The Seventh set of Bookes wherein are Duos for two Base Viols, &c., 1638	51
FARMER, (JOHN).	
The First set of English Madrigals to Foure Voices, 1599	13
FARNABY, (GILES).	
Canzonets to fowre voyces, 1598	12
FERRABOSCO, (ALFONSO).	
Ayres, 1609	31
FILMER, (EDWARD).	
French Court Ayres with their Ditties Englished of 4 and 5 parts, 1629	50
FORD, (THOMAS).	
Musicke of Sundrie Kindes, set forth in Two Bookes, 1607	24

	PAGE
GIBBONS, (ORLANDO).	
The First set of Madrigals and Mottets of 5 parts, 1612	36
GREAVES, (THOMAS).	
Songs of Sundrie Kindes, 1604	20
HILTON, (JOHN).	
Ayres, or Fa las for three voyces, 1627	49
HOLBORNE, (ANTONY).	
The Cithhar Schoole, 1597	10
HUME, (TOBIAS).	
The First Booke of Ayres, French, Pollish, and others together, 1605	21
Poeticall Musicke, 1607	25
JONES, (ROBERT).	
The First Booke of Ayres, 1601	18
The Second Booke of Songs and Ayres, 1601	18
The First Set of Madrigals of 3, 4, 5, 6, 7, 8 parts for Viols and Voices, 1607	26
Ultimum Vale, or the Third Book of Ayres of 1, 2, and 4 voyces, [1608]	27
A Muscicall Dreame or the Fourth Booke of Ayres, 1609	30
The Muses Gardin for Delights, or the Fift Booke of Ayres, 1611	36
KIRBYE, (GEORGE).	
The first set of English Madrigals to 4, 5, and 6 Voyces, 1597	9
LEIGHTON, (SIR WILLIAM).	
The Teares or Lamentacions of a Sorrowfull Soule, Composed with Muscicall Ayres and Songs, 1614	41
LICHFIELD, (HENRY).	
The First Set of Madrigals of 5 Parts, 1614	40
MASON, (GEORGE).	
The Ayres that were sung and played at Brougham Castle in Westmorland, 1618	45
MAYNARD, (JOHN).	
The XII Wonders of the World, set out and composed for the Violl de Gamba, the Lute, and the Voyce, 1611	35
MORLEY, (THOMAS).	
Canzonets, or Little Short Songs to three voyces, 1593	5
Madrigalls to foure voyces, 1594	6
The First Booke of Ballets to five voyces, 1595	6
The First Book of Canzonets to Two Voices, 1595	7
Canzonets, or Little Short Songs to Foure Voyces, collected out of Italian Authors, 1597	8
Canzonets, or Little Short Aers to five and sixe voyces, 1597	10
Madrigals to five voyces, selected out of Italian Authors, 1598	11
The Triumphs of Oriana, to five and six voyces; Composed by divers several authors, 1600	15
The First Booke of Aires, or Little Short Songes, 1600	16
MUNDY, (JOHN).	
Songs and Psalmes, composed into 3, 4, and 5 parts, 1594	5

	PAGE
PEERSON, (MARTIN).	
Private Musicke, or the First Booke of Ayres and Dialogues, 1620 . . .	46
Mottects, or Grave Chamber Musique, 1630 . . .	50
PILKINGTON, (FRANCIS).	
The First Booke of Songs or Ayres of 4 parts, 1605 . . .	21
The First set of Madrigals and Pastorals of 3, 4 and 5 parts, 1613 . . .	39
The Second set of Madrigals and Pastorals of 3, 4, 5 and 6 parts, 1624 . . .	48
PORTER, (WALTER).	
Madrigalls and Ayres of 2, 3, 4 and 5 voyces, 1632 . . .	50
RAVENSCROFT, (THOMAS).	
Pammelia; Musicks Miscellanie, or Mixed Varietie of Pleasant Roundelays, 1609 . . .	28
Deuteromelia; or the Second Part of Musicks Melodie, 1609 . . .	30
Melismata; Musically Phancies fitting the Court, Citie, and Country Humours, 1611 . . .	34
Brief Discourse of the true use of Charact'ring the Degrees, &c., 1614 . . .	40
ROSSETER, (PHILIP).	
A Booke of Ayres set forth to be song to the Lute, &c. 1601 . . .	16
TOMKINS, (THOMAS).	
Songs of 3, 4, 5, and 6 parts, 1622 . . .	46
VAUTOR, (THOMAS).	
The First Set: Being Songs of divers Ayres and Natures, 1619 . . .	45
WARD, (JOHN).	
The First Set of English Madrigals to 3, 4, 5, and 6 parts, 1613 . . .	38
WATSON, (THOMAS).	
The first sett of Italian Madrigalls Englished, 1590 . . .	4
WEELKES, (THOMAS).	
Madrigals to 3, 4, 5, and 6 voyces, 1597 . . .	7
Ballets and Madrigals to 5 voyces, with one to 6 voyces, 1598 . . .	12
Madrigals of 5 and 6 parts, 1600 . . .	14
Madrigals of 6 parts, 1600 . . .	14
Ayres or Phantasticke Spirites for three voyces, 1608 . . .	26
WILBYE, (JOHN).	
The First Set of English Madrigals to 3, 4, 5, and 6 voices, 1598 . . .	11
The Second Set of Madrigals to 3, 4, 5, and 6 parts, 1609 . . .	28
YONGE, (NICHOLAS).	
Musica Transalpina: Madrigales translated of 4, 5, and 6 parts, 1588 . . .	2
Musica Transalpina: The Second Booke of Madrigalles to 5 and 6 voices, 1597 . . .	8
YOULL, (HENRY).	
Canzonets to three voyces, 1608 . . .	27

AN ALPHABETICAL INDEX

OF

THE MADRIGALS AND SONGS

DESCRIBED IN THE FOREGOING PAGES.

	NO.	PAGE.
A borgen's a borgen. <i>Ravenscroft's Brief Discourse</i> , 1614	20	41
A cuntrie paire. <i>Weelkes's Madrigals</i> , 1597	5	7
A fained friend. <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611	11	34
A hey for and a hoe. <i>Maske of Flowers</i> , 1614	1, 2, 5	43
A little prety bonny lasse. <i>Farmer's Madrigals</i> , 1599	14	13
A miller would I be. <i>Pammelia</i> , 1609	59	29
A pretty ducke there was. <i>Bartlet's Ayres</i> , 1606	9	23
A satyre once did runne away. <i>Ward's Madrigals</i> , 1613	7	38
A secret love or two. <i>Campion's Ayres</i> , 1610	19	34
A seely silvan. <i>Lichfield's Madrigals</i> , 1614	16	40
A shepherd in a shade. <i>Dowland's Second Booke</i> , 1600	17	15
A silly silvan kissing heaven-born fire. <i>Wilbye's Madrigals</i> , 1609	26	28
A sparrow-hauck proud. <i>Weelkes's Madrigals</i> , 1600	9	15
A stranger heere. <i>Amner's Sacred Hymns</i> , 1615	24	44
A woman's lookes. <i>Jones's First Booke</i> , 1601	1	18
About the Maypole. <i>Morley's Ballets</i> , 1595	11	6
Adew sweet Amarillis. <i>Wilbye's Madrigals</i> , 1598	12	11
Adieu seul soit honneur. <i>Pammelia</i> , 1609	49	29
Adiuna nos deus. <i>Pammelia</i> , 1609	44	29
Adue, adue, adue. <i>Morley's Canzonets</i> , 1597	3	10
Adue, sweet love, adue. <i>Bateson's Madrigals</i> , 1604	10	20
Adue ye citty prisoning towers. <i>Tomkins's Songs</i> , 1622	22	47
Ah! cannot sighes nor teares. <i>Wilbye's Madrigals</i> , 1609	30	28
Ah, cruell Amarillis! <i>Wilbye's Madrigals</i> , 1609	3	28
Ah, cruell, hatefull fortune! <i>Kirbye's Madrigals</i> , 1597	19	9
Ah Cupid! grant that I. <i>Bateson's Madrigals</i> , 1618	29	44
Ah! dear heart, why do you rise? <i>Gibbons's Madrigals</i> , 1612	15	36
Ah silly soule! <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611	31	34
Ah sweet, whose beantie. <i>Vantor's Ayres</i> , 1619	3	46
Ah sweet, alas! when first I saw. <i>Kirbye's Madrigals</i> , 1597	7	9
Ah! vaine the toyles. <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611	32	34
Ah! were the pittifull. <i>Peerson's Private Musicke</i> , 1620	3	46
Aie me, that love! <i>Rosseter's Ayres</i> , 1601	13*	17
Alas! faire face. <i>Pilkington's First Booke</i> , 1605	4	21
Alas! must I run away? <i>Eate's Madrigals</i> , 1604	8	19
Alas! my Daphnie. <i>Lichfield's Madrigals</i> , 1614	10	40
Alas! poore men! <i>Hume's Ayres</i> , 1605	5	21
Alas! tarry but one halfe howre. <i>Weelkes's Ayres</i> , 1608	22	26
Alas! what a wretched lyfe is this! <i>Watson's Madrigals</i> , 1590	7	4
Alas! what a wretched life. <i>Wilbye's Madrigals</i> , 1598	19	11
Alas! what hope of speeding. <i>Kirbye's Madrigals</i> , 1597	2	9
Alas! what hope of speeding. <i>Wilbye's Madrigals</i> , 1598	9	11
Alas! where is my love? <i>Bateson's Madrigals</i> , 1604	18	20
Alas! where is my love? <i>Watson's Madrigals</i> , 1590	13	4
Alasse! that I offended. <i>Leighton's Teares or Lamentacions</i> , 1614	13	42
All at once well met faire ladies. <i>Weelkes's Ballets</i> , 1598	1	12
All as a sea, the world no other is. <i>Byrd's Psalmes, Sonets, and Songs</i> , 1588	28	1

	NO.	PAGE
All creatures now. <i>Triumphs of Oriana</i> , 1600	5	16
All creatures then with summer. <i>Carlton's Madrigals</i> , 1601	5	17
All in a cave. <i>Pilkington's Madrigals</i> , 1613	15	39
All into service. <i>Pammelia</i> , 1609	4	29
All into service, the belle toles. <i>Pammelia</i> , 1609	12	29
All looks be pale. <i>Campion's Ayres</i> , 1610	21	34
All my wittes hath will inwrapped. <i>Bartlet's Ayres</i> , 1606	7	22
All pleasure is of this condition. <i>Wilbye's Madrigals</i> , 1609	19	28
All the day I wast in weeping. <i>Bateson's Madrigals</i> , 1618	22	44
All ye that joy in wailing. <i>Watson's Madrigalls</i> , 1590	20	4
All ye whom love of fortune. <i>Dowland's First Booke</i> , 1597	14	10
All yee that joy in wayling. <i>Este's Madrigals</i> , 1604	17	19
All you that sleepe in pleasure. <i>Lichfield's Madrigals</i> , 1614	1	40
Almighty God. <i>Leighton's Teares or Lamentacions</i> , 1614	6, 12	42
Almighty Lord and God. <i>Leighton's Teares or Lamentacions</i> , 1614	15	42
Although the heathen poets did. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	21	1
Ambitious love hath forst me to aspire. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	18	1
Amintas with his Phillis faire. <i>Pilkington's Madrigals</i> , 1613	7	39
Among the daffadillies. <i>Farnaby's Canzonets</i> , 1598	17	13
An earthly tree. <i>Byrd's Songs of sundrie natures</i> , 1589	40	4
An heart that's broken. <i>Leighton's Teares or Lamentacions</i> , 1614	9	42
And as the pleasant morning. <i>Byrd's Songs of sundrie natures</i> , 1589	39	4
And I as well as thou. <i>Este's Fifth Booke</i> , 1618	6	45
And is it night? <i>Jones's Musically Dreame</i> , 1609	11	30
And must I needs depart then? <i>Bateson's Madrigals</i> , 1604	14	20
And seest thou my cow? <i>Melismata</i> , 1611	16	35
And they crie. <i>Amner's Sacred Hymns</i> , 1615	21	44
And thinck yee nymphes. <i>Byrd's Songs of sundrie natures</i> , 1589	42	4
And thou, O love! <i>Peerson's Mottets</i> , 1630	7	50
And though my love abounding. <i>Wilbye's Madrigals</i> , 1598	15	11
And would you faine. <i>Rosseter's Ayres</i> , 1601	8*	17
And would you see. <i>Rosseter's Ayres</i> , 1601	2*	17
And yet, O dreame! <i>Vauter's Ayres</i> , 1619	9	46
Aprill is my Mistris' face. <i>Morley's Madrigalls</i> , 1594	1	6
Are you what your faire looks express? <i>Campion's Ayres</i> , 1612	15*	37
Arise! awake! <i>Triumphs of Oriana</i> , 1600	14	16
Arise, get up my deere. <i>Morley's Canzonets</i> , 1593	20	5
Arise, Lord, into thy rest. <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611	18	34
Arise, my thoughts. <i>Jones's Second Booke</i> , 1601	18	18
Arise! sweet hart, arise! <i>Lichfield's Madrigals</i> , 1614	12	40
As by a fountaine chaste Diana sat. <i>Corkine's Ayres</i> , 1612	13	37
As by the streams of Babilon. <i>Campion's Ayres</i> , 1610	14	34
Ascendit Christus in Coelum. <i>Pammelia</i> , 1609	43	29
As deadly serpents lurking. <i>Weelkes's Ayres</i> , 1608	23	27
As fayre as morne. <i>Wilbye's Madrigals</i> , 1609	5	28
As Flora slept. <i>Hilton's Ayres, or Fa las</i> , 1627	16	49
As I beheld I saw a heardman wild. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	20	1
As I me walked in a May morning. <i>Pammelia</i> , 1609	53	29
As I walked. <i>Morley's Italian Madrigals</i> , 1598	6	12
As I went by the way. <i>Melismata</i> , 1611	19	35
As I went a walking in the month. <i>Mundy's Songs and Psalmes</i> , 1594	11	5
As in the night. <i>Musica Transalpina</i> , 1588	6	2
As it fell on a holy day. <i>Deuteromelia</i> , 1609	1	31
As matchlesse beauty. <i>Wilbye's Madrigals</i> , 1609	15	28
As Mopsus went. <i>Morley's Italian Madrigals</i> , 1598	21	12
As they departed. <i>Este's Sixth Booke</i> , 1624	1	48
As Vesta was. <i>Triumphs of Oriana</i> , 1600	18	16
As wanton birds, when day begins to peepe. <i>Weelkes's Madrigals</i> , 1600	10	14

	NO.	PAGE
At her fayre hands how have I grace intreated. <i>Jones's Ultimum Vale</i> , 1608	19	28
At her fayre hands. <i>Peerson's Private Musicke</i> , 1620	9	46
At length to Christ. <i>Amner's Sacred Hymnes</i> , 1615	10	43
At sound of her sweet voice. <i>Musica Transalpina</i> , 1597	6	8
Attend my people. <i>Pammelia</i> , 1609	46	29
Attend myne humble prayer. <i>Byrd's Songs of sundrie natures</i> , 1589	7	3
Attend unto my teares: <i>Leighton's Teares or Lamentacions</i> , 1614	17, 33	42
Author of light. <i>Campion's Ayres</i> , 1610	1	33
Awake, and stand up. <i>Este's Sixt Booke</i> , 1624	13	48
Awake, awake, the day doth break. <i>Ravenscroft's Briefe Discourse</i> , 1614	3	41
Awake, mine eyes. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	12	34
Awake, sweet love, thou art return'd. <i>Dowland's First Booke</i> , 1597	19	10
Awake, sweet love. <i>Youll's Canzonets</i> , 1608	11	27
Awake, thou heavy spright. <i>Campion's Ayres</i> , 1610	16	34
Awake, thou spring! <i>Campion's Ayres</i> , 1612	13	37
Away, away, call backe what you have said. <i>Corkine's Ayres</i> , 1612	14	37
Away, thou shalt not love mee. <i>Wilbye's Madrigals</i> , 1598	2	11
Away with these selfe loving lads. <i>Dowland's First Booke</i> , 1597	21	10
Away with weake. <i>Amner's Sacred Hymnes</i> , 1615	2	43
Ay mee, can every rumour. <i>Wilbye's Madrigals</i> , 1598	3	11
Ay mee, poore heart. <i>Farnaby's Canzonets</i> , 1598	15	13
Ay me, the fatal arrow. <i>Morley's Canzonets</i> , 1597	10	10
Aye me, alas, hey hoe! <i>Weelkes's Ayres</i> , 1608	12	26
Aye me, my wonted joyes. <i>Weelkes's Madrigals</i> , 1597	9	7
Aye me, my mistresse scorns my love. <i>Bateson's Madrigals</i> , 1604	4	20
Aye mee, she frownes. <i>Pilkington's First Booke</i> , 1605	7	21
Aye me, that life should last. <i>Lichfield's Madrigals</i> , 1615	5	40
Aye mee, when to the ayre I breath. <i>Lichfield's Madrigals</i> , 1614	11	40
Banbery ale. <i>Pammelia</i> , 1609	58	29
Be thou then my beauty. <i>Campion's Ayres</i> , 1612	19	37
Be unto me. <i>Leighton's Tears and Lamentacions</i> , 1614	29	42
Bear not. <i>Amner's Sacred Hymnes</i> , 1615	20	44
Beautie her cover is the eyes. <i>Peerson's Motetts</i> , 1630	2	50
Beautie is a lovely sweet. <i>Bateson's Madrigals</i> , 1604	1	20
Beauty is but a painted hell. <i>Campion's Ayres</i> , 1612	14*	37
Beautie sate bathing. <i>Pilkington's First Booke</i> , 1605	18	21
Beautie sate bathinge. <i>Jones's Ultimum Vale</i> , 1608	2	27
Beautie sate bathing. <i>Corkine's Ayres</i> , 1610	9	32
Beauty since you so much desire. <i>Campion's Ayres</i> , 1612	22*	37
Beautie stands further. <i>Jones's Second Booke</i> , 1601	8	18
Because my love. <i>Musica Transalpina</i> , 1588	57	3
Behold a wonder heere! <i>Dowland's Third Booke</i> , 1603	3	19
Behold how good a thing. <i>Byrd's Songs of sundrie natures</i> , 1589	38	4
Behold now prayse the Lord. <i>Allison's Houres Recreation</i> , 1606	22	22
Benedic Domine nobis. <i>Pammelia</i> , 1609	94	30
Beside a fountaine. <i>Morley's Madrigalls</i> , 1594	14	6
Beware faire Maides. <i>Corkine's Ayres</i> , 1612	8	37
Birch and greene holly. <i>Pammelia</i> , 1609	60	29
Blessed are they. <i>Croce's Musica Sacra</i> , 1608	2	27
Blessed art thou that fearest God. <i>Mundy's Songs and Psalmes</i> , 1594	4	5
Blessed is he that feares the Lord. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	8	1
Blame not my cheekes. <i>Rosseter's Ayres</i> , 1601	14	17
Blame not my cheekes. <i>Jones's Ultimum Vale</i> , 1608	9	28
Blind Love was shooting. <i>Farnaby's Canzonets</i> , 1598	5	13
Blush my rude present. <i>Vautour's Ayres</i> , 1619	17	46
Blow out the trumpet. <i>Este's Sixt Booke</i> , 1624	7	48
Blow shepherds blow. <i>Morley's Canzonets</i> , 1593	8	5
Blow thy horne thou jolly hunter. <i>Pammelia</i> , 1609	57	29

	NO.	PAGE
Blow up the trumpet. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	21	34
Blow up the trumpet. <i>Este's Sixt Booke</i> , 1624	16	48
Boy pittie me. <i>Byrd's Songs of sundrie natures</i> , 1589	16	3
Bravely deckt come forth bright day. <i>Campion's Ayres</i> , 1610	6	33
Breake now my heart and dye! <i>Campion's Ayres</i> , 1612	10	37
Bright Phoebus. <i>Triumphs of Oriana</i> , 1600	21	16
Bright starre of beauty. <i>Attey's Ayres</i> , 1622	7	48
Bring away this sacred tree. <i>Maske on the Marriage of the Earl of Somerset</i> , 1614	1	43
Broomes for old shooes. <i>Melismata</i> , 1611	7	35
Browne is my love. <i>Musica Transalpina</i> , 1597	7	8
Browning, Madam. <i>Deuteromelia</i> , 1609	9	31
Burst forth my teares. <i>Dowland's First Booke</i> , 1597	8	10
But as the byrd. <i>Musica Transalpina</i> , 1588	55	3
But behold where they. <i>Youll's Canzonets</i> , 1608	16	27
But hee the God. <i>Amner's Sacred Hymnes</i> , 1615	11	43
But if the country gods. <i>Watson's Madrigalls</i> , 1590	15	4
But not so soone. <i>Musica Transalpina</i> , 1588	45	2
But though poore sheepe. <i>Youll's Canzonets</i> , 1608	18	27
But what went you out to see? <i>Este's Sixt Booke</i> , 1624	2	48
But when by prooffe. <i>Byrd's Songs of sundrie natures</i> , 1589	11	3
But with me wretch. <i>Musica Transalpina</i> , 1588	53	3
But yet it seemes a foolish drift. <i>Allison's Howres Recreation</i> , 1606	6	22
By a bancke as I lay. <i>Deuteromelia</i> , 1609	19	31
By a fountaine where I lay. <i>Dowland's Third Booke</i> , 1603	12	19
By hills and dales. <i>Deuteromelia</i> , 1609	29	31
By Lands-dale, hey ho! <i>Deuteromelia</i> , 1609	4, 5	31
By the moon we sport and play. <i>Ravenscroft's Briefe Discourse</i> , 1614	8	41
Calme was aire. <i>Triumphs of Oriana</i> , 1600	8	16
Camella faire, tript. <i>Bateson's Madrigals</i> , 1618	15	44
Can a mayde. <i>Peerson's Private Musicke</i> , 1620	6	46
Can dolefull notes. <i>Danyel's Songs</i> , 1606	13	24
Can I abide this prauncing? <i>Allison's Howres Recreation</i> , 1606	14	22
Can modest plaine desire. <i>Jones's First Booke</i> , 1601	21	18
Can shee disdaine. <i>Pilkington's First Booke</i> , 1605	3	21
Can she excuse my wrongs? <i>Dowland's First Booke</i> , 1597	5	10
Canst thou love? <i>Melismata</i> , 1611	1	35
Cantate Domino Canticum. <i>Pammelia</i> , 1609	38	29
Care for thy soule as thing of greatest price. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	31	1
Care for thy soule. <i>Pilkington's Madrigals</i> , 1624	19	49
Carters now cast down your whips. <i>Farnaby's Canzonets</i> , 1598	2	13
Cast off all doubtfull care. <i>Byrd's Songs of sundrie natures</i> , 1589	25	3
Cælia's wound and mine. <i>Hilton's Ayres or Fa las</i> , 1627	5	49
Cease leaden slumber dreaming. <i>Hume's Poeticall Musicke</i> , 1607	1	25
Cease mine eyes. <i>Morley's Canzonets</i> , 1593	15	5
Cease now delight, give sorrow leave. <i>Weelkes's Ballets</i> , 1598	24	12
Cease now thy mourning. <i>Farmer's Madrigals</i> , 1599	13	13
Cease restlesse thoughts. <i>Youll's Canzonets</i> , 1608	13	27
Cease shepheards. <i>Morley's Italian Canzonets</i> , 1597	19	9
Cease sorrowes now. <i>Weelkes's Madrigals</i> , 1597	6	7
Cease these false sports. <i>Dowland's Pilgrimes Solace</i> , 1612	21	38
Cease troubled thoughts to sigh. <i>Jones's Ultimum Vale</i> , 1608	7	28
Celebrons san cesse. <i>Pammelia</i> , 1609	50	29
Change me O heavens! <i>Wilbye's Madrigals</i> , 1609	11	28
Change then, for lo she changeth. <i>Holborne's Cithharn Schoole</i> , 1597	1	11
Change thy minde since she doth change. <i>Dowland's Musically Banquet</i> , 1610	3	32
Chaste Daphne fled from Phoebus. <i>Pilkington's Madrigals</i> , 1624	9	49
Chaste Syrinx fled. <i>Pilkington's Madrigals</i> , 1624	13	49
Christ is risen againe. <i>Byrd's Songs of sundrie natures</i> , 1589	47	4
Christ rising againe. <i>Byrd's Songs of sundrie natures</i> , 1589	46	4

	NO.	PAGE
Cynthia thy song. <i>Musica Transalpina</i> , 1597	4	8
Cynthia Queene of Seas and Lands. <i>Jones's Ultimum Vale</i> , 1608	8	28
Cleare or cloude sweet as Aprill. <i>Dowland's Second Booke</i> , 1600	21	15
Cleere wells spring not. <i>Weelkes's Madrigals</i> , 1597	4	7
Clime, O hart! <i>Pilkington's First Booke</i> , 1605	13	21
Clorinda false, adieu thy love. <i>Morley's Madrigalls</i> , 1594	2	6
Cloris, when as I woe. <i>Tomkins's Songs</i> , 1622	16	47
Coame Malkyn, burle thine oyr. <i>Ravenscroft's Brieft Discourse</i> , 1614	17	41
Cold winters Ice is fled and gone. <i>Weelkes's Madrigals</i> , 1600	1	14
Come ashore, merry mates. <i>Maske on the Marriage of the Earl of Somerset</i> , 1614	4	43
Come againe! sweet love doth now invite. <i>Dowland's First Booke</i> , 1597	17	10
Come away, we grow jealous. <i>Ferrabosco's Ayres</i> , 1609	3	31
Come away arm'd with loves. <i>Campion's Ayres</i> , 1610	17	34
Come away, come sweet love. <i>Dowland's First Booke</i> , 1597	11	10
Come away, sweet love. <i>Greaves's Songs</i> , 1604	21	21
Come, blessed bird! <i>Triumphs of Oriana</i> , 1600	25	16
Come chearfull day. <i>Campion's Ayres</i> , 1610	17	34
Come clap thy hands. <i>Weelkes's Ballets</i> , 1598	19	12
Come, come all you that draw. <i>Pilkington's First Booke</i> , 1605	21	21
Come drinke to mee. <i>Pammelia</i> , 1609	68	29
Come follow me faire nymphes. <i>Bateson's Madrigals</i> , 1604	5	20
Come follow me merily. <i>Pammelia</i> , 1609	75	29
Come follow me my wand'ring mates. <i>Ayres sung at Brougham Castle</i> , 1618	6	45
Come forth sweet nimphe. <i>Vautour's Ayres</i> , 1619	1	46
Come gentle swaines. <i>Triumphs of Oriana</i> , 1600	12	16
Come heavy sleepe. <i>Dowland's First Booke</i> , 1597	20	10
Come helpe O God. <i>Leighton's Teares or Lamentacions</i> , 1614	52	42
Come home my troubled thoughts. <i>Ferrabosco's Ayres</i> , 1609	2	31
Come jolly swaines. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	13	34
Come let's begin. <i>Weelkes's Ayres</i> , 1608	1	26
Come let's begone. <i>Este's Fifth Booke</i> , 1618	15	45
Come let's rejoice. <i>Anner's Sacred Hymnes</i> , 1615	8	43
Come let us rejoyce. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	16	34
Come let us sing to God. <i>Leighton's Teares or Lamentacions</i> , 1614	2	42
Come let us sound with melodie. <i>Rosseter's Ayres</i> , 1600	21	17
Come life, come death. <i>Este's Third Booke</i> , 1610	6	33
Come love let's crowne this. <i>Hilton's Ayres or Fa las</i> , 1627	21	49
Come love let's walk. <i>Youll's Canzonets</i> , 1608	2	27
Come lovers, follow mee. <i>Morley's Madrigalls</i> , 1594	11	6
Come lovers forth. <i>Morley's Italian Madrigals</i> , 1598	4	12
Come mery lads. <i>Youll's Canzonets</i> , 1608	20	27
Come my Celia. <i>Ferrabosco's Ayres</i> , 1609	6	31
Come, O come my life. <i>Campion's Ayres</i> , 1612	23	37
Come Phillis come. <i>Ford's Musicke of Sundrie Kindes</i> , 1607	6	24
Come pretty wag and sing. <i>Peerson's Private Musicke</i> , 1620	15	46
Come sable night. <i>Ward's Madrigals</i> , 1613	27	39
Come shepherds follow me. <i>Bennett's Madrigals</i> , 1599	5	14
Come shepherds god. <i>Morley's Italian Canzonets</i> , 1597	12	8
Come shepherds sing with me. <i>Tomkins's Songs</i> , 1622	15	47
Come sheheard swaynes. <i>Wilbye's Madrigals</i> , 1609	1	28
Come shepherds weeds. <i>Pilkington's Madrigals</i> , 1624	14	49
Come sirrah, Jacke hoe! <i>Weelkes's Ayres</i> , 1608	6	26
Come sprightly mirth. <i>Hilton's Ayres, or Fa las</i> , 1627	20	49
Come, sorrow, come. <i>Jones's Second Booke</i> , 1601	21	18
Come sorrow. <i>Bateson's Madrigals</i> , 1618	24	44
Come to me grief for ever. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	34	1
Come ye heavie states. <i>Dowland's Second Booke</i> , 1600	14	15
Come you pretty false-eye'd. <i>Campion's Ayres</i> , 1610	18	34
Come when I call. <i>Dowland's Third Booke</i> , 1603	21	19
Come wofull Orpheus. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	19	34

	NO.	PAGE
Compare me to the flie. <i>Farmer's Madrigals</i> , 1599	9	13
Compel the hauke to sit. <i>Byrd's Songs of sundrie natures</i> , 1589	28	3
Conditor Kirie omnium. <i>Pammelia</i> , 1609	33	29
Constant Penelope sends to thee. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	23	1
Content thyselfe with thine estate. <i>Carlton's Madrigals</i> , 1601	2	17
Coridon would kiss her then. <i>Este's Madrigals</i> , 1604	3	19
Could my heart more. <i>Campion's Ayres</i> , 1612	24	37
Construe my meaning. <i>Farnaby's Canzonets</i> , 1598	20	13
Coy Daphne fled from Phœbus. <i>Pilkington's Madrigals</i> , 1624	8	49
Crewell you pull away so soone. <i>Morley's Canzonets</i> , 1593	3	5
Crowned with flowers. <i>Pilkington's Madrigals</i> , 1624	15	49
Crowned with flowers. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	22	34
Cruell, behold my heavy ending. <i>Wilbye's Madrigals</i> , 1598	28	11
Cruell, let my heart be blessed. <i>Lichfield's Madrigals</i> , 1614	15	40
Cruell Madam. <i>Vautor's Ayres</i> , 1619	6	46
Cruell Fabrilla. <i>Pilkington's Madrigals</i> , 1624	22	49
Cruell unkind, my heart thou hast. <i>Musica Transalpina</i> , 1588	26	2
Cruell unkind, my heart thou hast. <i>Bennet's Madrigals</i> , 1599	11	14
Cruell, why dost thou. <i>Musica Transalpina</i> , 1597	18	8
Cruell wilt thou perseuer. <i>Morley's Canzonets</i> , 1597	12	10
Cupid in a bed of roses. <i>Bateson's Madrigals</i> , 1618	25	44
Cupid, my prettie boye. <i>Peerson's Motetts</i> , 1630	10	50
Cytherea smiling said. <i>Bateson's Madrigals</i> , 1618	26	44
Dainty darling, kind and free. <i>Jones's Second Booke</i> , 1601	15	18
Dainty fine bird that art encaged. <i>Gibbons's Madrigals</i> , 1612	9	36
Dainty fine sweet Nymphes. <i>Morley's Ballets</i> , 1595	1	6
Dainty sweet bird. <i>Vautor's Ayres</i> , 1619	18	46
Daintie white pearle. <i>Musica Transalpina</i> , 1597	23	8
Dainty white pearle. <i>Este's Third Booke</i> , 1610	18	33
Dame lend me a loafe. <i>Pammelia</i> , 1609	25	29
Dame Venus hence to Paphos goe. <i>Bateson's Madrigals</i> , 1604	8	20
Damon and Phillis squared. <i>Morley's Canzonets</i> , 1597	14	10
Daphne fled from Phebus. <i>Danyel's Songs</i> , 1606	1	24
Daphne on the rainebow. <i>Farnaby's Canzonets</i> , 1598	4	13
Daphne the bright. <i>Morley's Italian Canzonets</i> , 1597	20	9
Daphne was not so chaste. <i>Dowland's Third Booke</i> , 1603	4	19
Dare you haunt our hallowed groves. <i>Ravenscroft's Brieft Discourse</i> , 1614	6	41
Dead, noble Brooke! <i>Peerson's Motetts</i> , 1630	23, 25	50
Deare, if I with guile. <i>Campion's Ayres</i> , 1612	12*	37
Deare, if you change, I'll never chuse again. <i>Dowland's First Booke</i> , 1597	7	10
Deare, if you wish my dying. <i>Bateson's Madrigals</i> , 1604	23	20
Deare shepheardesse. <i>Pilkington's Madrigals</i> , 1624	21	49
Death hath deprived me. <i>Weelkes's Ayres</i> , 1608	26	27
Deceitfull fancie why deludst thou? <i>Coprario's Funeral Teares</i> , 1606	6	23
Deepe lamenting. <i>Morley's Canzonets</i> , 1593	9	5
Deere, may some other. <i>Hilton's Ayres or Fa las</i> , 1627	6	49
Deere, pitie how? ah, how? <i>Wilbye's Madrigals</i> , 1598	5	11
Deere, though your minde. <i>Corkine's Ayres</i> , 1612	5	37
Deere, when to thee. <i>Ferrabosco's Ayres</i> , 1609	4	31
Deere, why doe you joy? <i>Este's Madrigals</i> , 1606	16	23
Delay breeds danger. <i>Morley's Italian Madrigals</i> , 1598	7	12
Delicta quis intelligit. <i>Pammelia</i> , 1609	98	30
Derry, ding, ding, dason. <i>Melismata</i> , 1611	18	35
Descendit Christus de coelo. <i>Pammelia</i> , 1609	42	29
Diaphenia like the dawdowndillie. <i>Pilkington's First Booke</i> , 1605	17	21
Did ever man. <i>Jones's Second Booke</i> , 1601	19	18
Dido was the Carthage Queen. <i>Ayres sung at Brougham Castle</i> , 1618	5	45
Disdaine me still, that I may ever love. <i>Dowland's Pilgrimes Solace</i> , 1612	1	38

	NO.	PAGE
Disdaine that so doth fill mee. <i>Jones's Ultimum Vale</i> , 1608	16	28
Disdaine that so doth fill me. <i>Peerson's Private Musicke</i> , 1620	4	46
Dispightfull thus unto my selfe. <i>Wilbye's Madrigals</i> , 1609	29	28
Distressed soule. <i>Amner's Sacred Hymnes</i> , 1615	6	43
Doe not, O doe not prize thy beutie. <i>Jones's Ultimum Vale</i> , 1608	1	27
Doe not tremble. <i>Morley's Italian Madrigals</i> , 1598	9	12
Doe what you can. <i>Este's Fift Booke</i> , 1618	12	45
Doe you not know. <i>Morley's Canzonets</i> , 1593	16	5
Dolorous mournfull cares. <i>Musica Transalpina</i> , 1597	9	8
Domini fili dei. <i>Pammelia</i> , 1609	93	30
Donna il vostro. <i>Weelkes's Ayres</i> , 1608	24	27
Douce aboire. <i>Pammelia</i> , 1609	52	29
Dorus a silly shepheard. <i>Pilkington's Madrigals</i> , 1613	5	39
Dost thou withdraw? <i>Danyel's Songs</i> , 1606	6	24
Down a down, thus Phillis sung. <i>Pilkington's First Booke</i> , 1605	16	21
Downe, downe, proud minde. <i>Corkine's Ayres</i> , 1612	7	37
Down from above falls Jove. <i>Bateson's Madrigals</i> , 1604	9	20
Downe in a valley. <i>Wilbye's Madrigals</i> , 1609	21	28
Downe the hills. <i>Bateson's Madrigals</i> , 1618	14	44
Draw on sweet night. <i>Wilbye's Madrigals</i> , 1609	31	28
Dreames and imaginations. <i>Jones's Second Booke</i> , 1601	4	18
Drop not mine eyes. <i>Danyel's Songs</i> , 1606	10	24
Drowne not with teares. <i>Ferrabosco's Ayres</i> , 1609	9	31
Drowne not with teares. <i>Pilkington's Madrigals</i> , 1624	20	49
Dye not before thy day. <i>Dowland's Second Booke</i> , 1600	4	15
Dye not fond man. <i>Ward's Madrigals</i> , 1613	25	39
Dye haplesse man. <i>Wilbye's Madrigals</i> , 1598	13	11
Dye now my hart. <i>Morley's Madrigalls</i> , 1594	19	6
Each day of thine. <i>Youll's Canzonets</i> , 1608	1	27
Each lovely grace my lady doth possesse. <i>Corkine's Ayres</i> , 1612	1	37
Earely before the day. <i>Youll's Canzonets</i> , 1608	22	27
Earthes but a point. <i>Allison's Howres Recreation</i> , 1606	18	22
Eies look no more. <i>Danyel's Songs</i> , 1606	16	24
Emitte lucem tuam. <i>Pammelia</i> , 1609	40	29
England receive. <i>Greaves's Songs</i> , 1604	16	21
Even as the flowers doe weether. <i>Carlton's Madrigals</i> , 1601	21	18
Even from the depth unto the Lord. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	10	1
Every Dame affects good fame. <i>Campion's Ayres</i> , 1612	5*	37
Evr'y singing byrd. <i>Watson's Madrigalls</i> , 1590	6	4
Exaudi Domine. <i>Pammelia</i> , 1609	35	29
Fa, la, la, O now weep. <i>Weelkes's Ayres</i> , 1608	21	26
Fa, mi, re, la, mi. <i>Pammelia</i> , 1609	65	29
Faction that ever dwells in court. <i>Dowland's Second Booke</i> , 1600	18	15
Faine I would. <i>Ferrabosco's Ayres</i> , 1609	5	31
Faine would I change that note. <i>Hume's Ayres</i> , 1605	3	21
Faine would I dye. <i>Morley's Italian Canzonets</i> , 1597	11	8
Faine would I my love disclose. <i>Campion's Ayres</i> , 1610	6	34
Faine would I speak. <i>Jones's Musicall Dreame</i> , 1609	18	30
Faine would I wed. <i>Campion's Ayres</i> , 1612	24*	37
Faint not lovers. <i>Hilton's Ayres, or Fa las</i> , 1627	14	49
Faire Citharea. <i>Triumphs of Oriana</i> , 1600	23	16
Faire cruel nymph. <i>Ferrabosco's Ayres</i> , 1609	26	31
Faire Hebe, when dame Flora meets. <i>Bateson's Madrigals</i> , 1604	24	20
Faire if you expect admiring. <i>Rosseter's Ayres</i> , 1600	11	17
Faire ladies that do love. <i>Gibbons's Madrigals</i> , 1612	10	36
Faire is my love, my deere and onely jewell. <i>Este's Madrigals</i> , 1604	20	19
Faire is the rose. <i>Gibbons's Madrigals</i> , 1612	16	36
Faire nymphs. <i>Triumphs of Oriana</i> , 1600	15	16
Faire Oriana. <i>Triumphs of Oriana</i> , 1600	6, 22	16

	NO.	PAGE
Faire Phyllis. <i>Farmer's Madrigals</i> , 1599	15	13
Faire shepherds queene. <i>Watson's Madrigalls</i> , 1590	5	4
Faire, sweet, cruell. <i>Ford's Musicke of Sundrie Kindes</i> , 1607	7	24
Faire women like faire jewels are. <i>Jones's Second Booke</i> , 1601	14	18
Fairest are the words. <i>Vautour's Ayres</i> , 1619	5	46
False love did me invegle. <i>Morley's Canzonets</i> , 1597	2	10
False Love now shoot. <i>Musica Transalpina</i> , 1588	4	2
Fancy retire thee. <i>Watson's Madrigalls</i> , 1590	18	4
Farewell all joys. <i>Gibbons's Madrigals</i> , 1612	8	36
Farewell cruell and unkind. <i>Watson's Madrigalls</i> , 1590	3	4
Farewell deere love. <i>Jones's First Booke</i> , 1601	12	18
Farewell disdainfull. <i>Morley's Canzonets</i> , 1593	10	5
Farewell false love. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	25	1
Farewell false love. <i>Este's Madrigals</i> , 1606	11	23
Farewell fond youth. <i>Jones's Musicall Dreame</i> , 1609	8	30
Farewell mine own sweet heart. <i>Pammelia</i> , 1609	64	29
Farewell my joy, adue my love. <i>Weekes's Ballets</i> , 1598	21	12
Farewell my love. <i>Kirbye's Madrigals</i> , 1597	5	9
Farewell sweet boy. <i>Peerson's Motetts</i> , 1630	20	50
Farewell too faire. <i>Dowland's Third Booke</i> , 1603	1	19
Farewell, unkind, farewell. <i>Dowland's Third Booke</i> , 1603	14	19
Farre from triumphing court. <i>Dowland's Musicall Banquet</i> , 1610	9	32
Fast by a brooke. <i>Morley's Italian Canzonets</i> , 1597	15	9
Fayre Oriana. <i>Triumphs of Oriana</i> , 1600	19	16
Feare not the end. <i>Este's Fift Booke</i> , 1618	17	45
Fides est anima. <i>Pammelia</i> , 1609	41, 80	29
Fie, fie, what a colle is heere! <i>Jones's Second Booke</i> , 1601	7	18
Fie on this faining. <i>Dowland's Third Booke</i> , 1603	16	19
Finding in fields my Silvia all alone. <i>Dowland's Second Booke</i> , 1600	20	15
Fine daintie girle. <i>Morley's Italian Canzonets</i> , 1597	5	8
Fine knacks for ladies. <i>Dowland's Second Booke</i> , 1600	12	15
Fire and lightning from heaven. <i>Morley's Canzonets</i> , 1595	8	7
Fire, fire, fire, loe here! <i>Campion's Ayres</i> , 1612	20	37
Fire that must flame. <i>Campion's Ayres</i> , 1612	15	37
First with looks he lived. <i>Lichfield's Madrigals</i> , 1614	4	40
Flora faire love. <i>Morley's Italian Canzonets</i> , 1597	7	8
Flora faire Nimphe. <i>Morley's Italian Madrigals</i> , 1598	22	12
Flora fayre nymph. <i>Ward's Madrigals</i> , 1613	15	39
Flora gave me fairest flowers. <i>Wilbye's Madrigals</i> , 1598	22	11
Flora sweet wanton. <i>Greaves's Songs</i> , 1604	2	20
Flora, wilt thou torment me? <i>Morley's Canzonets</i> , 1595	9	7
Flourish yee hillockes. <i>Wilbye's Madrigals</i> , 1609	2	28
Flow not so fast ye fountains. <i>Dowland's Third Booke</i> , 1603	8	19
Flow my teares. <i>Dowland's Second Booke</i> , 1600	2	15
Fly if thou wilt. <i>Musica Transalpina</i> , 1597	5	8
Fly love aloft. <i>Wilbye's Madrigals</i> , 1598	1	11
Fly love, that are so sprightly. <i>Morley's Canzonets</i> , 1597	1	10
Fly not away. <i>Este's Fift Booke</i> , 1618	3	45
Fly not so fast, my only joy. <i>Ward's Madrigals</i> , 1613	6	38
Fly not so swift, my deere. <i>Wilbye's Madrigals</i> , 1609	13	28
Fly Philomell. <i>Hilton's Ayres or Fa las</i> , 1627	25	49
Fly swift, my thoughts. <i>Corkine's Ayres</i> , 1612	18	37
Fiye from the world. <i>Jones's Ultimum Vale</i> , 1608	14	28
Fiye from the world. <i>Ferrabasco's Ayres</i> , 1609	16	31
Follow me, sweet love. <i>Este's Madrigals</i> , 1606	5	23
Follow me quickly. <i>Pammelia</i> , 1609	9	29
Foe of mankind, why murtherest thou? <i>Coprario's Funeral Teares</i> , 1606	7	23
Follow thy faire sunne. <i>Rosseter's Ayres</i> , 1601	4	17
Follow your saint. <i>Rosseter's Ayres</i> , 1601	10	17
Fond love is blinde. <i>Bateson's Madrigals</i> , 1618	28	44
Fond men that doe so highly prize. <i>Tomkins's Songs</i> , 1622	4	47
Fond wanton youthes. <i>Jones's First Booke</i> , 1601	2	18

	NO.	PAGE
For grieve I dye. <i>Musica Transalpina</i> , 1597	22	8
For lust is fraile. <i>Allison's Houres Recreation</i> , 1606	12	22
For this is hee. <i>Este's Sirt Set</i> , 1624	3	48
For verie grieve I dye. <i>Morley's Italian Madrigals</i> , 1598	18	12
Forsaken Thirsis. <i>Este's Madrigals</i> , 1606	18	23
Fortune and glory may be lost. <i>Coperario's Songs of Mourning</i> , 1613	3	40
Fortune, love, and time. <i>Bartlet's Ayres</i> , 1606	15	23
Fowre armes, two neckes. <i>Weelkes's Ayres</i> , 1608	14	26
Free from love's bonds. <i>Ward's Madrigals</i> , 1613	11	38
From Citheron. <i>Byrd's Songs of sundrie natures</i> , 1589	19	3
From depth of sinne. <i>Byrd's Songs of sundrie natures</i> , 1589	6	3
From profound center. <i>Croce's Musica Sacra</i> , 1608	6	27
From silent night, true register of moanes. <i>Dowland's Pilgrimes Solace</i> , 1612	10	38
From statly tower King David sat. <i>Carlton's Madrigals</i> , 1601	6	17
From Virgin's wombe. <i>Byrd's Songs of sundrie natures</i> , 1589	35	4
From what part of the heaven. <i>Musica Transalpina</i> , 1588	13	2
Fusca in thy starry eyes. <i>Tomkins's Songs</i> , 1622	21	47
Fyer, fyer! <i>Morley's Ballets</i> , 1595	14	6
Gaze not on youth. <i>Peerson's Private Musicke</i> , 1620	20	46
Gifts of feature and of minde. <i>Hilton's Ayres or Fa las</i> , 1627	15	49
Give beauty all her right. <i>Campion's Ayres</i> , 1610	7	34
Give me my hart and I will goe. <i>Weelkes's Ballets</i> , 1598	7	12
Give us once a drink. <i>Deuteromelia</i> , 1609	17	31
Glad am I. <i>Deuteromelia</i> , 1609	11	31
Go cristall teares. <i>Dowland's First Booke</i> , 1597	9	10
Go to Jane Glover. <i>Deuteromelia</i> , 1609	25	31
Go ye my Canzonets. <i>Morley's Canzonets</i> , 1595	1	7
God morrow, faire ladies. <i>Morley's Canzonets</i> , 1593	6	5
Goe happy man. <i>Maske on the Marriage of the Earle of Somerset</i> , 1614	2	43
Goe heavy thoughts downe to the place. <i>Corkine's Ayres</i> , 1612	10	37
Goe my flockes, get you hence. <i>Dowland's Musically Banquet</i> , 1610	5	32
Goe nightly cares, the enemy to rest. <i>Dowland's Pilgrimes Solace</i> , 1612	9	38
Goe no more to Brainford. <i>Pammelia</i> , 1609	24	29
Goe passions to the cruell faire. <i>Ford's Musicke of Sundrie Kindes</i> , 1606	5	24
Goe to bed sweete Muse, take thy rest. <i>Jones's Ultimium Vale</i> , 1608	3	27
Goe you skipping. <i>Pilkington's Madrigals</i> , 1624	18	49
Goe wayling accents goe. <i>Ward's Madrigals</i> , 1613	5	38
Goe wailing verse, the issue of thy sire. <i>Bartlet's Ayres</i> , 1606	8	23
Good love, then fly thou to her. <i>Morley's Canzonets</i> , 1597	19	10
Good men, shew if you can tell. <i>Campion's Ayres</i> , 1610	9	34
Grief of my best love's absenting. <i>Jones's Musically Dreame</i> , 1609	14	30
Griefe keepe within. <i>Danyel's Songs</i> , 1606	9	24
Gush forth my teares. <i>Holborne's Ciththarn Schoole</i> , 1597	5	11
Ha, ha, ha, this world doth pass. <i>Weelkes's Ayres</i> , 1608	19	26
Hæc est vita æterna. <i>Pammelia</i> , 1609	17	29
Had those that dwell. <i>Ferrabosco's Ayres</i> , 1609	22	31
Happy be who to sweet home retirde. <i>Jones's Ultimium Vale</i> , 1608	15	28
Happy, oh happy he. <i>Wilbye's Madrigals</i> , 1609	16	28
Happy streams whose trembling fall. <i>Wilbye's Madrigals</i> , 1609	10	28
Hard destinies are love and beantie parted. <i>Wilbye's Madrigals</i> , 1609	22	28
Hard by a christall fountaine. <i>Musica Transalpina</i> , 1597	24	8
Hard by a christall fountain. <i>Triumphs of Oriana</i> , 1600	24	16
Harden now thy tyred hart. <i>Campion's Ayres</i> , 1610	3	34
Hark all ye lovely saints above. <i>Weelkes's Ballets</i> , 1598	8	12
Hark and give eare. <i>Morley's Italian Madrigals</i> , 1598	10	12
Hark! did ye ever hear. <i>Triumphs of Oriana</i> , 1600	17	16

	NO.	PAGE
Hark, hark! wot you what? <i>Jones's Muscicall Dreame</i> , 1609	5	30
Hark! hear you not heavenly harmony? <i>Bateson's Madrigals</i> , 1604	22	20
Hark jolly shepherds. <i>Morley's Madrigals</i> , 1594	17	6
Harke all you ladies. <i>Rosseter's Ayres</i> , 1601	19	17
Harke! Alleluia. <i>Morley's Canzonets</i> , 1597	21	10
Harke, harke, I heare some dauncing. <i>Weelkes's Madrigals</i> , 1600	8	14
Harken, O Lord. <i>Croce's Musica Sacra</i>	5	27
Haste, haste, post haste. <i>Melismata</i> , 1611	3	35
Have all our passions. <i>Danyel's Songs</i> , 1606	11	24
Have I found her? Oh rich finding. <i>Pilkington's Madrigals</i> , 1613	11	39
Have I found her? <i>Bateson's Madrigals</i> , 1618	13	44
Have mercie on mee, Lord. <i>Mundy's Songs and Psalmes</i> , 1594	24	6
Have mercy upon me. <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611	25	34
He only can behold. <i>Allison's Howres Recreation</i> , 1606	2	22
He that hath no mistresse. <i>Corkine's Ayres</i> , 1610	6	32
He that will an ale-house keepe. <i>Melismata</i> , 1611	15	35
Heare my prayer, O Lord. <i>Mundy's Songs and Psalmes</i> , 1594	6	5
Hee that descended. <i>Amner's Sacred Hymns</i> , 1615	17	44
Hee whose desires. <i>Danyel's Songs</i> , 1606	3	24
Heere rest my thoughts. <i>Pilkington's Madrigals</i> , 1613	8	39
Heigh ho! Chill go to plow. <i>Mundy's Songs and Psalmes</i> , 1594	22	6
Heigho! away the mare. <i>Melismata</i> , 1611	6	35
Help! I fall. <i>Morley's Madrigalls</i> , 1594	5	6
Help, Lord, for wasted are those men. <i>Byrd's Psalmes, Sonets, and Songs</i> , 1588	7	1
Hence care, thou art too cruel. <i>Weelkes's Madrigals</i> , 1600	5	14
Hence stars! <i>Triumphs of Oriana</i> , 1600	1	16
Hence starres. <i>Este's Madrigals</i> , 1606	21	23
Her breath is more sweet. <i>Byrd's Songs of Sundrie Natures</i> , 1589	37	4
Her eyes like angels. <i>Allison's Howres Recreation</i> , 1606	21	22
Her fayre inflaming eyes. <i>Campion's Ayres</i> , 1612	19*	37
Her haire, the net of golden wire. <i>Bateson's Madrigals</i> , 1618	27	44
Her rosie cheekes. <i>Campion's Ayres</i> , 1610	20	34
Here rest my thoughts. <i>Halborn's Citharn Schoole</i> , 1597	3	11
Hero, care not. <i>Jones's First Booke</i> , 1601	8	18
Hero, kiss me? <i>Hilton's Ayres or Fa las</i> , 1627	22	49
Hey downe a downe. <i>Deuteromelia</i> , 1609	31	31
Hey downe a downe. <i>Pammelia</i> , 1609	13, 28, 30	29
Hey ho! nobody at home. <i>Pammelia</i> , 1609	85	30
Hey hoe to the greene wood. <i>Pammelia</i> , 1609	1	29
Hey hoe what shall I say. <i>Pammelia</i> , 1609	99	30
Hey the horne, the horn-a. <i>Peerson's Private Musicke</i> , 1620	11	46
Hey trola, trola. <i>Ravenscroft's Briefe Discourse</i> , 1614	2	40
Hidden, O Lorde. <i>Leighton's Teares or Lamentacions</i> , 1614	19	42
High Mighty God. <i>Leighton's Teares or Lamentacions</i> , 1614	35	42
Hills and woods. <i>Musica Transalpina</i> , 1597	11	8
His goulden locks Time hath to silver turn'd. <i>Dowland's First Booke</i> , 1597	18	10
His hart his wound received. <i>Ward's Madrigals</i> , 1613	2	38
Hoe, who comes here? <i>Morley's Madrigalls</i> , 1594	18	6
Hold thy peace, thou knave! <i>Deuteromelia</i> , 1609	10	31
Hope of my hart. <i>Ward's Madrigals</i> , 1613	17	39
Hould out my heart. <i>Morley's Canzonets</i> , 1593	5	5
How art thou thrall'd. <i>Gibbons's Madrigals</i> , 1612	7	36
How easily wert thou chain'd? <i>Campion's Ayres</i> , 1610	2	34
How great delight. <i>Tomkins's Songs</i> , 1622	5	47
How like a golden dreame. <i>Coperario's Songs of Mourning</i> , 1613	5	40
How long shall I with mournfull musicke. <i>Ward's Madrigals</i> , 1613	12	38
How long with vaine complaining. <i>Watson's Madrigalls</i> , 1590	19	4
How merely wee live. <i>Este's Madrigals</i> , 1606	4	23
How many things as yet. <i>Maynard's XII Wonders</i> , 1611	8	36
How shall a young man. <i>Byrd's Psalmes, Sonets, and Songs</i> , 1588	4	1

	NO.	PAGE
How shall a young man. <i>Este's Sixt Booke</i> , 1624	9	48
How shall I then discribe my love? <i>Ford's Musicke of Sundrie Kindes</i> , 1607	10	25
How should I shew my love? <i>Jones's Musically Dreame</i> , 1609	9	30
How should I sing well? <i>Pammelia</i> , 1609	90	30
Humor say what mak'st thou heere? <i>Dowland's Second Booke</i> , 1600	22	15
I always beg. <i>Wilbye's Madrigals</i> , 1598	16	11
I alwayes lov'd to call my lady, Rose. <i>Lichfield's Madrigals</i> , 1614	6	40
I am a lover. <i>Ferrabosco's Ayres</i> , 1609	10	31
I am a thirst. <i>Pammelia</i> , 1609	26	29
I am brought into so great trouble. <i>Este's Sixt Booke</i>	5	48
I am quite tired. <i>Leighton's Teares or Lamentacions</i> , 1614	26	42
I bei ligustri e rose. <i>Weelkes's Ayres</i> , 1608	17	26
I bring you tiding. <i>Amner's Sacred Hymns</i> , 1615	23	44
I. C. U. B. A. K. (<i>I see you be a knave!</i>) <i>Deuteromelia</i> , 1609	27	31
I can no more but hope, good hart. <i>Allison's Howres Recreation</i> , 1606	7	22
I cannot, Lord. <i>Leighton's Teares or Lamentacions</i> , 1614	7	42
I cannot stay. <i>Este's Fift Booke</i> , 1618	16	45
I care not for these ladies. <i>Rosseter's Ayres</i> , 1601	3	17
I doe not love my Phillis. <i>Este's Madrigals</i> , 1606	1	23
I dye when as I doe not see. <i>Danyel's Songs</i> , 1606	18	24
I fall and rise againe. <i>Este's Madrigals</i> , 1606	19	23
I fall, I fall, O stay mee. <i>Wilbye's Madrigals</i> , 1598	14	11
I feign not friendship where I hate. <i>Gibbons's Madrigals</i> , 1612	6	36
I follow loe the footing. <i>Morley's Canzonets</i> , 1597	17	10
I follow loe the footing. <i>Pilkington's Madrigals</i> , 1613	2	39
I go before my darling. <i>Morley's Canzonets</i> , 1595	4	7
I have beene yong, but now am old. <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611	7	34
I have entreated. <i>Ward's Madrigals</i> , 1613	26	39
I have had a great delight. <i>Este's Sixt Booke</i> , 1624	12	48
I have house and land in Kent. <i>Melismata</i> , 1611	22	35
I have roared. <i>Este's Sixt Booke</i> , 1624	4	48
I heard a noise. <i>Bateon's Madrigals</i> , 1618	18	44
I heard a withered mayde. <i>Hilton's Ayres or Fa las</i> , 1627	10	49
I heard of late that love was falne asleepe. <i>Bartlett's Ayres</i> , 1606	6	22
I know not what. <i>Jones's Musically Dreame</i> , 1609	13	30
I laide me downe. <i>Leighton's Teares or Lamentacions</i> , 1614	31	42
I languish to complaine. <i>Morley's Italian Madrigals</i> , 1598	15	12
I languish to complaine me. <i>Bennet's Madrigals</i> , 1599	6	14
I lay with an old man. <i>Melismata</i> , 1611	10	35
I lift my heart to thee. <i>Mundy's Songs and Psalmes</i> , 1594	16	6
I live, and yet methinks I do not breath. <i>Wilbye's Madrigals</i> , 1609	7	28
I love alas! I love thee. <i>Morley's Ballets</i> , 1595	17	7
I love alas! yet am I not beloved. <i>Kirbye's Madrigals</i> , 1597	20	9
I love alas, yet am not loved. <i>Wilbye's Madrigals</i> , 1609	14	28
I love and have my love regarded. <i>Weelkes's Ballets</i> , 1598	18	12
I marriage would forswear. <i>Maynard's XII Wonders</i> , 1611	12	36
I must complaine, yet do enjoy. <i>Dowland's Third Booke</i> , 1603	17	19
I must complaine. <i>Campion's Ayres</i> , 1612	17*	37
I must depart. <i>Musica Transalpina</i> , 1588	22	2
I onely am the man. <i>Maynard's XII Wonders</i> , 1611	9	36
I pray, good mother. <i>Melismata</i> , 1611	8	35
I pray thee, sweet John. <i>Greaves's Songs</i> , 1604	5	20
I saw my lady weeping. <i>Musica Transalpina</i> , 1588	23	2
I saw my ladye weepe. <i>Dowland's Second Booke</i> , 1600	1	15
I saw my lovely Phillis. <i>Morley's Ballets</i> , 1595	8	6
I see ambition never pleas'd. <i>Gibbons's Madrigals</i> , 1612	5	36
I shame at mine. <i>Leighton's Teares or Lamentacions</i> , 1614	49	42

	NO.	PAGE
I should for grief and anguish. <i>Morley's Canzonets</i> , 1595 . . .	12	7
I sigh as sure to weare the fruit. <i>Pilkington's First Booke</i> , 1605 . . .	15	21
I soung sometime. <i>Musica Transalpina</i> , 1588 . . .	56	3
I studie to uphold. <i>Maynard's XII Wonders</i> , 1611 . . .	5	35
I sung sometimes my thoughts. <i>Wilbye's Madrigals</i> , 1598 . . .	21	11
I think that if the hills. <i>Morley's Italian Madrigals</i> , 1598 . . .	3	12
I thought my Love. <i>Farmer's Madrigals</i> , 1599 . . .	8	13
I thought that Love had beene a boy. <i>Byrd's Songs of Sundrie Na- tures</i> , 1589 . . .	32	3
I tremble not at noise of war. <i>Gibbons's Madrigals</i> , 1612 . . .	4	36
I wander up and downe. <i>Bennet's Madrigals</i> , 1599 . . .	1	14
I was full neere my fall. <i>Musica Transalpina</i> , 1588 . . .	54	3
I weigh not fortunes frown. <i>Gibbons's Madrigals</i> , 1612 . . .	3	36
I will go dye for pure love. <i>Musica Transalpina</i> , 1588 . . .	46	2
I will no more. <i>Morley's Madrigalls</i> , 1594 . . .	13	6
I will not force. <i>Greaves's Songs</i> , 1604 . . .	4	20
I will sing unto the Lord. <i>Amner's Sacred Hymns</i> , 1615 . . .	18	44
I would thou wert not faire. <i>Bartlet's Ayres</i> , 1606 . . .	12	23
Ich con but zware. <i>Ravenscroft's Briefe Discourae</i> , 1614 . . .	19	41
If all the ages of the earth. <i>Ferrabosco's Ayres</i> , 1609 . . .	23	31
If all these Cupids now were blinde. <i>Ferrabosco's Ayres</i> , 1609 . . .	18	31
If any hath the heart. <i>Campion's Ayres</i> , 1612 . . .	21*	37
If beantie bee a treasure. <i>Weelkes's Madrigals</i> , 1597 . . .	22	7
If ever haplesse woman had a cause. <i>Bartlet's Ayres</i> , 1606 . . .	2	22
If fathers knew. <i>Jones's First Booke</i> , 1601 . . .	14	18
If floods of teares. <i>Bateson's Madrigals</i> , 1618 . . .	12	44
If fuds of teares. <i>Dowland's Second Booke</i> , 1600 . . .	11	15
If I by nature. <i>Peerson's Motetts</i> , 1630 . . .	9	50
If I could shut the gate. <i>Danyel's Songs</i> , 1606 . . .	17	24
If I hope I pine. <i>Rosseter's Ayres</i> , 1601 . . .	15*	17
If I seeke to enjoy. <i>Bateson's Madrigals</i> , 1618 . . .	4	44
If I urge my kinde desires. <i>Rosseter's Ayres</i> , 1601 . . .	4	17
If in thine heart. <i>Byrd's Songs of Sundrie Natures</i> , 1589 . . .	44	4
If in this flesh. <i>Jones's Musicall Dreame</i> , 1609 . . .	15	30
If it be love to sit and mourne. <i>Hilton's Ayres or Fa las</i> , 1627 . . .	24	49
If Love be blinde. <i>Bateson's Madrigals</i> , 1604 . . .	11	20
If Love be just. <i>Byrd's Songs of Sundrie Natures</i> , 1589 . . .	21	3
If Love loves truth. <i>Campion's Ayres</i> , 1612 . . .	11	37
If my complaints could passions move. <i>Dowland's First Booke</i> , 1597 . . .	4	10
If pittie reigne with beantie. <i>Kirbye's Madrigals</i> , 1597 . . .	18	9
If she forsakes me. <i>Rosseter's Ayres</i> , 1601 . . .	17*	17
If shee neglect me. <i>Pilkington's Madrigals</i> , 1610 . . .	10	49
If silent. <i>Morley's Italian Madrigals</i> , 1598 . . .	13	12
If streames of teares. <i>Corkine's Ayres</i> , 1610 . . .	4	32
If that a sinners sighs. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588 . . .	30	1
If that a sinners sighes. <i>Dowland's Pilgrimes Solace</i> , 1612 . . .	13	38
If that a sinners sighes. <i>Leighton's Teares or Lamentacions</i> , 1614 . . .	50	42
If the deepe sighs. <i>Ward's Madrigals</i> , 1613 . . .	23	39
If there be any one whom love. <i>Bartlet's Ayres</i> , 1606 . . .	5	22
If this be love to scorne my crying. <i>Lichfield's Madrigals</i> , 1614 . . .	14	40
If thou long'st so much. <i>Campion's Ayres</i> , 1612 . . .	16	37
If thy deceitfull looks. <i>Weelkes's Madrigals</i> , 1597 . . .	14	7
If weemen could be faire and never fond. <i>Byrd's Psalmes, Sonets</i> , and <i>Songs</i> , 1588 . . .	17	1
If women can be courteous. <i>Carlton's Madrigals</i> , 1601 . . .	13	17
Ile caldi sospiri. <i>Jones's Musicall Dreame</i> , 1609 . . .	20	30
Ile lie me downe. <i>Leighton's Teares or Lamentacions</i> , 1614 . . .	16	42
In a grove most rich of shade. <i>Dowland's Musicall Banquet</i> , 1610 . . .	8	32
In a grove of trees of mirtle. <i>Attey's Ayres</i> , 1622 . . .	4	48
In black mourne I. <i>Weelkes's Madrigals</i> , 1597 . . .	3	7
In an evening as I was walking. <i>Bete's Madrigals</i> , 1604 . . .	7	19
In chains of hope and fear. <i>Watson's Madrigals</i> , 1590 . . .	22	4

	NO.	PAGE
In christall towers. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	8	34
In darknesse let me dwell. <i>Coprario's Funeral Teares</i> , 1606	4	23
In darknesse let me dwell. <i>Dowland's Muslicall Banquet</i> , 1601	11	32
In deepe distresse. <i>Mundy's Songs and Psalmes</i> , 1594	18	6
In depth no man. <i>Leighton's Teares or Lamentacions</i> , 1614	54	42
In depth of griefe. <i>Bateson's Madrigals</i> , 1618	21	44
In dewe of roses. <i>Morley's Madrigals</i> , 1594	7	6
In dolorous complaining. <i>Este's Madrigals</i> , 1606	7	23
In every place. <i>Musica Transalpina</i> , 1588	15	2
In every place. <i>Morley's Madrigalls</i> , 1594	8	6
In fields abroad wher trumpets shril. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	22	1
In flowre of Aprill's springing. <i>Musica Transalpina</i> , 1597	10	8
In health and ease am I. <i>Ward's Madrigals</i> , 1613	4	38
In hope a king doth goe to war. <i>Allison's Howres Recreation</i> , 1606	4	22
In midst of woods. <i>Mundy's Songs and Psalmes</i> , 1594	27	6
In nets of golden wyres. <i>Morley's Canzonets</i> , 1595	10	7
In pleasant sommers morning. <i>Youll's Canzonets</i> , 1608	9	27
In pride of May. <i>Weelkes's Ballets</i> , 1598	11	12
In Sherwood lived stout Robin Hood. <i>Jones's Muslicall Dreame</i> , 1609	19	30
In te Domine speravi. <i>Pammelia</i> , 1609	34	29
In the departure. <i>Leighton's Teares or Lamentacions</i> , 1614	30	42
In the merry month of May. <i>Este's Madrigals</i> , 1604	2	19
In the merry month of May. <i>Youll's Canzonets</i> , 1608	19	27
In thee, O Lord. <i>Leighton's Teares or Lamentacions</i> , 1614	4, 28	42
In this trembling shadow. <i>Dowland's Pilgrimes Solace</i> , 1612	12	38
In vaine hee seeketh for beantie. <i>Musica Transalpina</i> , 1588	14	2
In vayne he seekes for beauties. <i>Musica Transalpina</i> , 1588	7	2
In vaine my tongue thou begst to ease my care. <i>Este's Madrigals</i> , 1604	14	19
In winter cold. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	3	34
In yonder dale. <i>Youll's Canzonets</i> , 1608	3	27
Inconstant Laura. <i>Greaves's Songs</i> , 1604	9	20
Injurious howres. <i>Lichfield's Madrigals</i> , 1614	18	40
Intende voci orationis. <i>Pammelia</i> , 1609	16	29
Is Love a boy? <i>Byrd's Songs of Sundrie Natures</i> , 1589	15	3
Is not that my fancies Queene? <i>Peerson's Private Musicke</i> , 1620	23	46
Is this thy doome. <i>Pilkington's Madrigals</i> , 1613	6	39
It fell on a sommer's daie. <i>Rosseter's Ayres</i> , 1601	8	17
It is my well beloved's voice. <i>Tomkins's Songs</i> , 1622	27	47
It was a time when silly bees. <i>Dowland's Third Booke</i> , 1603	18	19
It was no pollicie of court. <i>Ferrabosco's Ayres</i> , 1609	19	31
It was the Frogge in the well. <i>Melismata</i> , 1611	21	35
Jacke and Jone they think no ill. <i>Campion's Ayres</i> , 1610	20	34
Jacke boy! ho boy! <i>Pammelia</i> , 1609	56	29
Jinkin the Jester. <i>Pammelia</i> , 1609	84	30
Joan come kisse me now. <i>Pammelia</i> , 1609	22	29
Jockey thine horne-pipe's dull. <i>Weelkes's Ayres</i> , 1608	2	26
Jolly shepheard. <i>Pammelia</i> , 1609	3	29
Joy in the gates of Jerusalem. <i>Pammelia</i> , 1609	91	30
Joy, joy doth so arise. <i>Morley's Canzonets</i> , 1593	2	5
Joy my muse, since there is one. <i>Attey's Ayres</i> , 1622	9	48
Joy not in no earthly blisse. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	11	1
Joy of my life that hath my love in hould. <i>Este's Madrigals</i> , 1604	16	19
Joy so delights my heart. <i>Musica Transalpina</i> , 1588	3	2
Judge them, O Lord. <i>Leighton's Teares or Lamentacions</i> , 1614	54	42
Kawashe comes in majestie. <i>Maske of Flowers</i> , 1614	3	43
Keepe well your ray my lads? <i>Pammelia</i> , 1609	89	30
Kind in unkindnesse. <i>Rosseter's Ayres</i> , 1601	19*	17
Kinde are her answers. <i>Campion's Ayres</i> , 1612	7	37

	NO.	PAGE
Kiss me mine only jewell. <i>Morley's Italian Canzonets</i> , 1597	10	8
Kit and Tom chida. <i>Melismata</i> , 1611	17	35
La Virginella. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	24	1
Ladie those cherries plentie. <i>Morley's Ballets</i> , 1595	16	7
Ladie those eies. <i>Morley's Canzonets</i> , 1593	4	5
Ladie when I behold your passions. <i>Farnaby's Canzonets</i> , 1598	19	13
Ladie your eye. <i>Weelkes's Ballets</i> , 1598	16	12
Lady come downe. <i>Pammelia</i> , 1609	72	29
Lady, if I through grieffe. <i>Morley's Canzonets</i> , 1593	14	5
Lady if you so spite me. <i>Musica Transalpina</i> , 1588	40	2
Lady if you so spight mee. <i>Dowland's Musicall Banquet</i> , 1610	10	32
Lady let me behold. <i>Morley's Italian Canzonets</i> , 1597	3	8
Lady my flame. <i>Musica Transalpina</i> , 1597	12	8
Lady my flame. <i>Farmer's Madrigals</i> , 1598	4	13
Lady that hand. <i>Musica Transalpina</i> , 1588	10, 37	2
Lady the birds right fairely are singing. <i>Weelkes's Madrigals</i> , 1600	9	14
Lady the melting christall. <i>Greaves's Songs</i> , 1604	19	21
Lady the sillie flea of all disdained. <i>Farnaby's Canzonets</i>	9	13
Lady when I behold. <i>Wilbye's Madrigals</i> , 1598	10, 24	11
Lady why grieve you? <i>Morley's Madrigals</i> , 1594	6	6
Lady you look so gentle. <i>Musica Transalpina</i> , 1588	12	2
Lady you see time flieth. <i>Morley's Canzonets</i> , 1597	20	10
Lady you thinke you spite me. <i>Morley's Canzonets</i> , 1597	15	10
Lady your spotlesse feature. <i>Weelkes's Madrigals</i> , 1597	16	7
Lady your words doe spight mee. <i>Wilbye's Madrigals</i> , 1598	18	11
Lais now old. <i>Gibbons's Madrigals</i> , 1612	13	36
Lament, lament. <i>Leighton's Teares or Lamentacions</i> , 1614	46	42
Lasso vita mia, mi fa morire. <i>Dowland's Pilgrimes Solace</i> , 1612	11	38
Late in my rash accounting. <i>Weelkes's Ayres</i> , 1608	13	26
Laudate nomen Domini. <i>Pammelia</i> , 1609	92, 96	30
Leave alas this tormenting. <i>Morley's Ballets</i> , 1595	19	7
Leave now mine eyes tormenting. <i>Morley's Canzonets</i> , 1595	7	7
Leave off Hymen, and let us borrow. <i>Ravenscroft's Briefe Discourse</i> , 1614	16	41
Leave off sad Philomell. <i>Hilton's Ayres or Fa las</i> , 1627	11	49
Leave prolonging. <i>Campion's Ayres</i> , 1612	1*	37
Led by a strong desire. <i>Jones's First Booke</i> , 1601	5	18
Lend your eares to my sorrow. <i>Dowland's Third Booke</i> , 1603	11	19
Let all the inhabitants. <i>Este's Sixt Booke</i> , 1624	8	48
Let dread of paine. <i>Greaves's Songs</i> , 1604	13	21
Let every sharp. <i>Carlton's Madrigals</i> , 1601	12	17
Let false surmises. <i>Amner's Sacred Hymnes</i> , 1615	2	43
Let goe, why do you stay me? <i>Bennet's Madrigals</i> , 1599	4	14
Let him that will be free. <i>Rosseter's Ayres</i> , 1601	6*	17
Let Lobcocke leave his wife at home. <i>Pammelia</i> , 1609	87	30
Let not Cloris think. <i>Danyel's Songs</i> , 1606	12	24
Let not the sluggish sleepe. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	10	34
Let thy salvation. <i>Leighton's Teares or Lamentacions</i> , 1614	21	42
Let's have a peale for John Cooke's soule. <i>Pammelia</i> , 1609	69, 97	29
Lie down poore heart. <i>Jones's First Booke</i> , 1601	6	18
Libera me Domine. <i>Pammelia</i> , 1609	77	29
Life of my life. <i>Bateson's Madrigals</i> , 1618	17	44
Life is a Poet's phable. <i>Jones's First Booke</i> , 1601	15	18
Life tell me. <i>Morley's Italian Madrigals</i> , 1598	11	12
Life tell me. <i>Este's Third Booke</i> , 1610	21	33
Lift up to heaven sad wretch. <i>Campion's Ayres</i> , 1610	12	33
Lighten heavy heart thy spright. <i>Campion's Ayres</i> , 1610	19	34
Lightly she tripped. <i>Triumphs of Oriana</i> , 1600	3	16
Like as from heaven. <i>Musica Transalpina</i> , 1588	24	2
Like as the gentle hart. <i>Carlton's Madrigals</i> , 1601	8	17

	NO.	PAGE
Like hermit poore. <i>Ferrabosco's Ayres</i> , 1609 . . .	1	31
Like two proud armies. <i>Weelkes's Madrigals</i> , 1600 . . .	1	15
Liquide and watry perles. <i>Musica Transalpina</i> , 1588 . . .	31	2
Listen, O Lord. <i>Croce's Musica Sacra</i> , 1608 . . .	7	27
Live not poore bloome. <i>Bateson's Madrigals</i> , 1618 . . .	7	44
Lively my heart. <i>Este's Fift Booke</i> , 1618 . . .	18	45
Lo here another love! <i>Morley's Canzonets</i> , 1595 . . .	6	7
Lo where with flowry head. <i>Morley's Canzonets</i> , 1597 . . .	6	10
Loe cuntrie sports. <i>Weelkes's Madrigals</i> , 1597 . . .	12	7
Loe, how from heaven. <i>Amner's Sacred Hymns</i> , 1615 . . .	22	44
Loe heere my hart. <i>Musica Transalpina</i> , 1588 . . .	50	3
Loe heere my heart I leave. <i>Kirbye's Madrigals</i> , 1597 . . .	1	9
Loe here I leave my heart. <i>Este's Third Booke</i> , 1610 . . .	20	33
Loe how my colour. <i>Morley's Italian Madrigals</i> , 1598 . . .	16	12
Loe ladies where my love comes. <i>Morley's Italian Madrigals</i> , 1598 . . .	5	12
Loe, shee flies. <i>Morley's Ballets</i> , 1595 . . .	18	7
Loe, when back mine eye. <i>Campion's Ayres</i> , 1610 . . .	13	33
Looke downe O Lord. <i>Leighton's Teares or Lamentacions</i> , 1614 . . .	18	42
Looke, mistresse, mine. <i>Pilkington's First Booke</i> , 1605 . . .	12	21
Looke up faire lids! <i>Vautour's Ayres</i> , 1619 . . .	8	46
Looke up faire lids! <i>Peerson's Private Musicke</i> , 1620 . . .	13	46
Long hath my love. <i>Morley's Italian Canzonets</i> , 1597 . . .	17	9
Long have I beene perplext. <i>Melismata</i> , 1611 . . .	5	35
Long have I livde in Court. <i>Maynard's XII Wonders</i> , 1611 . . .	1	35
Long have I made these hills and vallies weary. <i>Wilbye's Madrigals</i> , 1609 . . .	34	28
Long have mine eies. <i>Rosseter's Ayres</i> , 1601 . . .	10*	17
Long have the shepheards. <i>Greaves's Songs</i> , 1604 . . .	18	21
Long live faire Oriana. <i>Triumphs of Oriana</i> , 1600 . . .	4	16
Lord arise and help. <i>Mundy's Songs and Psalmes</i> , 1594 . . .	23	6
Lord ever bridle. <i>Leighton's Teares or Lamentacions</i> , 1614 . . .	44	42
Lord hear my prayer. <i>Byrd's Songs of sundrie natures</i> , 1589 . . .	5	3
Lord heare the poore. <i>Deuteromelia</i> , 1609 . . .	8	31
Lord in thine anger. <i>Croce's Musica Sacra</i> , 1608 . . .	3	27
Lord in thy rage. <i>Byrd's Songs of sundrie natures</i> , 1589 . . .	1	3
Lord in thy wrath. <i>Byrd's Songs of sundrie natures</i> , 1589 . . .	3	3
Lord in thy wrath. <i>Croce's Musica Sacra</i> , 1608 . . .	1	27
Lord in thy wrath reprove me not. <i>Byrd's Psalmes, Sonets, and Songs</i> , 1588 . . .	9	1
Lord to thee I make my mone. <i>Mundy's Songs and Psalmes</i> , 1594 . . .	13	5
Lord when I thinke. <i>Weelkes's Ayres</i> , 1608 . . .	15	26
Love, cease tormenting. <i>Tomkins's Songs</i> , 1622 . . .	6	47
Love for such a cherry lip. <i>Ravenscroft's Briefe Discourse</i> , 1614 . . .	15	41
Love hath proclaimed. <i>Watson's Madrigalls</i> , 1590 . . .	26	4
Love her no more. <i>Peerson's Private Musicke</i> , 1620 . . .	14	46
Love is a bable. <i>Jones's Second Booke</i> , 1601 . . .	17	18
Love is a dainty milde and sweet. <i>Ward's Madrigals</i> , 1613 . . .	10	38
Love is a fit of pleasure. <i>Byrd's Songs of sundrie natures</i> , 1589 . . .	43	4
Love is a secret feeding fire. <i>Pilkington's Madrigals</i> , 1613 . . .	13	39
Love is a toy. <i>Este's Fift Booke</i> . . .	7	45
Love is the fire that burns mee. <i>Bateson's Madrigals</i> , 1618 . . .	1	44
Love is the peace. <i>Peerson's Motetts</i> , 1630 . . .	11	50
Love laide his yoke upon me. <i>Hilton's Ayres or Fa las</i> , 1627 . . .	18	49
Love learns by laughing. <i>Morley's Canzonets</i> , 1593 . . .	21	5
Love me or not. <i>Campion's Ayres</i> , 1612 . . .	10*	37
Love not me for comely grace. <i>Wilbye's Madrigals</i> , 1609 . . .	12	28
Love quench this heat. <i>Musica Transalpina</i> , 1597 . . .	17	8
Love shooting among many. <i>Farnaby's Canzonets</i> , 1598 . . .	13	13
Love shooting at another. <i>Farnaby's Canzonets</i> , 1598 . . .	14	13
Love stood amaz'd. <i>Dowland's Third Book</i> , 1603 . . .	10	19
Love, sweet love for evermore. <i>Pannmelia</i> , 1609 . . .	73	29
Love the delight. <i>Peerson's Motetts</i> , 1630 . . .	1	50

	NO.	PAGE
Love those beames that breede. <i>Dowland's Pilgrimes Solace</i> , 1612	4	38
Love took his bow and arrow. <i>Morley's Canzonets</i> , 1597	5	10
Love wee in one. <i>Amner's Sacred Hymnes</i> , 1615	1	43
Love wing'd my hopes. <i>Jones's Second Book</i> , 1601	1	18
Love would discharge. <i>Byrd's Songs of sundrie natures</i> , 1589	34	3
Love would discharge the dutie. <i>Bateson's Madrigals</i> , 1604	2	20
Love wounded me. <i>Hilton's Ayres or Fa las</i> , 1627	8	49
Loves folke in greene araying. <i>Morley's Canzonets</i> , 1597	4	10
Loves god is a boy. <i>Jones's Second Booke</i> , 1601	10	18
Luer, Falkners, luer. <i>Ravenscroft's Briefe Discourse</i> , 1614	5	41
Lullaby, lullaby, my sweet little baby. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	32	1
Lyke as the Lute. <i>Danyel's Songs</i> , 1606	4	24
Madam for you I little grieve. <i>Attey's Ayres</i> , 1622	11	48
Maides to bed. <i>Melismata</i> , 1611	13	35
Maids are simple some men say. <i>Campion's Ayres</i> , 1612	4	36
Make haste yee lovers. <i>Weekes's Madrigals</i> , 1597	17	7
Make ye joy to God. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	24	34
Man, dreame no more! <i>Peerson's Motette</i> , 1630	15, 19	50
Man first created was. <i>Greaves's Songs</i> , 1604	11	20
Man like a prophet. <i>Corkine's Ayres</i>	12	37
Manalcas in an evening walking. <i>Pilkington's Madrigals</i> , 1624	7	49
Mane nobiscum. <i>Pammelia</i> , 1609	39	29
Margery serve well the black sow. <i>Deuteromelia</i> , 1609	12	31
Mars in a furie. <i>Weekes's Madrigals</i> , 1600	6	15
Martin said to his man. <i>Deuteromelia</i> , 1609	16	31
Mault's come downe. <i>Deuteromelia</i> , 1609	15	31
Me, me, and none but me. <i>Dowland's Third Booke</i> , 1603	5	19
Mee thinkes I heare. <i>Weekes's Madrigals</i> , 1600	4	15
Melpomone. <i>Vautor's Ayres</i> , 1619	20	46
Merely my love and I. <i>Bateson's Madrigals</i> , 1604	27	20
Methought the other night. <i>Jones's Second Booke</i> , 1601	5	18
Mine eyes with fervencie of sprite. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	2	2
Mira cano. <i>Vautor's Ayres</i> , 1619	15	46
Miraculous Love's wounding. <i>Morley's Canzonets</i> , 1595	5	7
Miraculous Love's wounding. <i>Morley's Italian Canzonets</i> , 1597	14	9
Miserere mei Deus. <i>Pammelia</i> , 1609	32	29
Miserere nostri. <i>Pammelia</i> , 1609	14, 18	29
Mistis since you so much desire. <i>Rosseter's Ayres</i> , 1601	16	17
'Mongst thousands good. <i>Gibbons's Madrigals</i> , 1612	11	36
Mopsie leave off to love. <i>Este's Madrigals</i> , 1604	12	19
More incense hath been burned. <i>Maske of Flowers</i> , 1614	4	43
More than most faire. <i>Peerson's Motette</i> , 1630	4	50
Most mighty and all. <i>Leighton's Teares or Lamentacions</i> , 1614	24	42
Most sweet and pleasing. <i>Campion's Ayres</i> , 1610	9	33
Mother I will have a husband. <i>Vautor's Ayres</i> , 1619	4	46
Mourne, mourne. <i>Dowland's Second Booke</i> , 1600	5	15
Mourne now my soule. <i>Kirbye's Madrigals</i> , 1597	8	9
Mourning I dye. <i>Este's Fift Booke</i> , 1618	13	45
Move now with measured tread. <i>Campion's Maske for Lord Hayes</i> , 1607	2	26
Musick, deare solace. <i>Pilkington's First Booke</i> , 1605	19	21
Musick some thincks no musick is. <i>Bateson's Madrigals</i> , 1604	28	20
Musicke divine. <i>Tomkins's Songs</i> , 1622	24	47
Musing mine owne selfe. <i>Pammelia</i> , 1609	66	29
Must I part, my sweet jewell? <i>Kirbye's Madrigals</i> , 1597	21	9
My bonny lasse. <i>Morley's Ballets</i> , 1595	7	6
My calling is divine. <i>Maynard's XII Wonders</i> , 1611	2	35
My choise is made. <i>Pilkington's First Booke</i> , 1605	2	21
My complaining is not faining. <i>Jones's Musically Dreame</i> , 1609	6	30

	NO.	PAGE
My dame has in her hutch. <i>Pammelia</i> , 1609	23	29
My dayes, my moneths, my yeares. <i>Attey's Ayres</i> , 1622	10	48
My dearest and divinest love! <i>Attey's Ayres</i> , 1622	6	48
My dearest mistrisse, let us live and love. <i>Corkine's Ayres</i> , 1612	11	37
My dying husband knew. <i>Maynard's XII Wonders</i> , 1611	11	36
My flocks feede not. <i>Weelkes's Madrigals</i> , 1597	2	7
My hart alas! <i>Musica Transalpina</i> , 1588	39	2
My hart, why hast thou. <i>Morley's Italian Canzonets</i> , 1597	8	8
My heart and tongue were twinnea. <i>Dowland's Pilgrimes Solace</i> , 1612	18	38
My heart is dead. <i>Pilkington's Madrigals</i> , 1613	19	39
My heart opprest by your diadayning. <i>Lichfield's Madrigals</i> , 1614	20	40
My heavy spirit opprest with sorrows might. <i>Dowland's Musicall Banquet</i> , 1610	2	32
My hope a counsell with my love. <i>Este's Madrigals</i> , 1604	10	19
My joy is dead. <i>Coprario's Funeral Teares</i> , 1606	5	23
My ladie still abhors mee. <i>Morley's Italian Madrigals</i> , 1598	8	12
My ladye's collar'd cheeks. <i>Farnaby's Canzonets</i> , 1598	1	13
My Lord. <i>Amner's Sacred Hymns</i> , 1615	25	44
My love bound me with a kisse. <i>Jones's Second Booke</i> , 1601	2	18
My love hath vowed. <i>Rosseter's Ayres</i> , 1601	5	17
My love is neither young nor old. <i>Jones's Second Booke</i> , 1601	16	18
My lovely Phillis. <i>Este's Fifth Booke</i> , 1618	5	45
My lovely wanton jewell. <i>Morley's Ballets</i> , 1596	12	6
My loynes are filled. <i>Este's Sixth Booke</i> , 1624	6	48
My master is so wise. <i>Melismata</i> , 1611	12	35
My minde to me a kingdome is. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	14	1
My mistris after service due. <i>Bateson's Madrigals</i> , 1618	2	44
My mistris frownes. <i>Hilton's Ayres or Fa las</i> , 1627	2	49
My mistris is as faire as fine. <i>Ravenscroft's Briefe Discourse</i> , 1614	14	41
My mistriss sings no other song. <i>Jones's First Booke</i> , 1601	19	18
My mistris will not be content. <i>Melismata</i> , 1611	9	35
My nymph, the deare. <i>Morley's Canzonets</i> , 1597	11	10
My occupation is the noble trade. <i>Maynard's XII Wonders</i> , 1611	3	35
My peace and my pleasure. <i>Este's Third Booke</i> , 1610	3	33
My Philis bids me pack. <i>Weelkes's Madrigals</i> , 1597	24	7
My prime of youth. <i>Mundy's Songs and Psalmes</i> , 1594	17	6
My prime of youth. <i>Este's Madrigals</i> , 1604	18	19
My prime of youth. <i>Allison's Howres Recreation</i> , 1606	9	22
My soule doth long. <i>Leighton's Teares or Lamentacions</i> , 1614	3	42
My soule opprest with care. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	3	1
My sweet Layis. <i>Morley's Italian Madrigals</i> , 1598	23	12
My sweetest Lesbia. <i>Rosseter's Ayres</i> , 1601	1	17
My teares doe not avails me. <i>Weelkes's Madrigals</i> , 1597	23	7
My thoughts are winged with hopes. <i>Dowland's First Booke</i> , 1597	3	10
My throte is sore. <i>Wilbye's Madrigals</i> , 1598	27	11
My time is spent. <i>Este's Fifth Booke</i> , 1618	19	45
My trade doth every thing. <i>Maynard's XII Wonders</i> , 1611	6	35
My true love hath my heart. <i>Ward's Madrigals</i> , 1613	1	38
Naught is on earth more sacred. <i>Carlton's Madrigals</i> , 1601	14	17
Naught under heaven. <i>Carlton's Madrigals</i> , 1601	9	17
Nay, let me weep. <i>Gibbons's Madrigals</i> , 1612	17	36
Nay, will yee faith. <i>Greaves's Songs</i> , 1604	6	20
Ne'er let the sun. <i>Gibbons's Madrigals</i> , 1612	18	36
Never did any more delight. <i>Vautour's Ayres</i> , 1619	7	46
Never love unlesse you can. <i>Campion's Ayres</i> , 1612	27	37
Never weather beaten saile. <i>Campion's Ayres</i> , 1610	11	33
New flowres. <i>Melismata</i> , 1611	2	35
New oysters. <i>Pammelia</i> , 1609	5	29

	NO.	PAGE
New oysters, new walefleet oysters. <i>Pammelia</i> , 1609	11	29
No grave for woe. <i>Roseter's Ayres</i> , 1601	3*	17
No, hast but good. <i>Este's Fifth Booke</i> , 1618	10	45
No, let chromatique tunes. <i>Danyel's Songs</i> , 1606	14	24
No more I will thy love importune. <i>Tomkins's Songs</i> , 1622	2	47
No, no, it will not be. <i>Pilkington's Madrigals</i> , 1613	20	39
No, no, no, Nigella. <i>Morley's Ballets</i> , 1595	6	6
No, no, shee doth but flout mee. <i>Morley's Madrigalls</i> , 1594	12	6
No, no, though I shrinke still. <i>Weelkes's Ayres</i> , 1608	11	26
Noell, adew thou Courts delight. <i>Weelkes's Madrigals</i> , 1600	10	15
Not full twelve yeares twise told. <i>Ford's Musicke of Sundrie Kindes</i> , 1607	1	24
Not unto us. <i>Leighton's Teares or Lamentacions</i>	43	42
Now cease my wandering eyes. <i>Dowland's Second Booke</i> , 1600	13	15
Now Cloris laughes. <i>Este's Madrigals</i> , 1606	17	23
Now doth the cittie. <i>Amner's Sacred Hymns</i> , 1615	16	44
Now each creature. <i>Farmer's Madrigals</i> , 1599	2	13
Now each flow'ry bank. <i>Gibbons's Madrigals</i> , 1612	12	36
Now everie tree renews. <i>Weelkes's Madrigals</i> , 1597	7	7
Now God be with old Simeon. <i>Pammelia</i> , 1609	7	29
Now hath Flora. <i>Campion's Maske for Lord Hayes</i> , 1607	1	26
Now have I leard with much a doo at last. <i>Jones's Ultimum Vale</i> , 1608	21	28
Now I see thou flowtest me. <i>Pilkington's Madrigals</i> , 1613	22	39
Now I see thy lookes were fained. <i>Ford's Musicke of Sundrie Kindes</i> , 1607	2	24
Now is my Cloris. <i>Weelkes's Ballets</i> , 1598	22	12
Now is the bridalls of faire Choralis. <i>Weelkes's Ballets</i> , 1598	13	12
Now is the gentle season. <i>Morley's Madrigalls</i> , 1594	9	6
Now is the Month of Maying. <i>Morley's Ballets</i> , 1595	3	6
Now is the summer springing. <i>Hilton's Ayres or Fa las</i> , 1627	19	49
Now is the time <i>Ayres sung at Brougham Castle</i> , 1618	2	45
Now kisse the cup. <i>Pammelia</i> , 1609	10	29
Now let her change. <i>Pilkington's First Booke</i> , 1605	8	21
Now let her change and spare not. <i>Jones's Ultimum Vale</i> , 1608	17	28
Now let her change and spare not. <i>Campion's Ayres</i> , 1612	2	36
Now let us make a merry greeting. <i>Weelkes's Madrigals</i> , 1600	2	14
Now must I dye. <i>Morley's Canzonets</i> , 1593	13	5
Now must I part. <i>Musica Transalpina</i> , 1588	51	2
Now must I part. <i>Este's Third Booke</i> , 1610	22	33
Now, O now, I needs must part. <i>Dowland's First Booke</i> , 1597	6	10
Now peep, boe peep. <i>Pilkington's First Booke</i> , 1605	1	21
Now Robin laugh and sing. <i>Peerson's Private Musicke</i> , 1620	10	46
Now Robin lend to me thy bow. <i>Pammelia</i> , 1609	63	29
Now springs each plant. <i>Musica Transalpina</i> , 1597	15	8
Now thanked be the great god Pan. <i>Pammelia</i> , 1609	95	30
Now that each creature. <i>Morley's Italian Canzonets</i> , 1597	1	8
Now the country lasses. <i>Youll's Canzonets</i> , 1608	24	27
Now the earth, the skies, the ayre. <i>Danyel's Songs</i> , 1606	20	24
Now twinkling starrs. <i>Watson's Madrigals</i> , 1590	24	4
Now what is love? <i>Jones's Second Booke</i> , 1601	9	18
Now winter nights enlarge. <i>Campion's Ayres</i> , 1612	12	37
Now would chwore hang'd. <i>Corkine's Ayres</i> , 1610	10	32
O all ye nations of the Lord. <i>Mundy's Songs and Psalmes</i> , 1594	3	5
O care thou wilt dispatch me. <i>Weelkes's Madrigals</i> , 1600	4	14
O come againe my love. <i>Este's Madrigals</i> , 1604	1	19
O come let us lift up our voyce. <i>Mundy's Songs and Psalmes</i> , 1594	9	5
O come shepheards all together. <i>Lichfield's Madrigalls</i> , 1614	8	40
O come thou spirit. <i>Amner's Sacred Hymnes</i> , 1615	4	43
O deare that I with thee. <i>Campion's Ayres</i> , 1610	8	34
O deere life when shall it be? <i>Dowland's Musically Banquet</i> , 1610	6	32

	NO.	PAGE
O deere lyfe when may it bee? <i>Byrd's Songs of sundrie natures</i> , 1589	33	3
O divine love, which so aloft. <i>Ward's Madrigals</i> , 1613	22	39
O eyes leave off your weeping. <i>Dowland's Muscicall Banquet</i> , 1610	4	32
O eyes, O mortall starres! <i>Ferrabasco's Ayres</i> , 1609	25	31
O false and treacherous. <i>Peerson's Motetts</i> , 1680	14	50
O false deceit. <i>Morley's Italian Madrigals</i> , 1598	20	12
O fly not love, O fly not me. <i>Bateson's Madrigals</i> , 1604	19	20
O fly not, O take some pitie! <i>Morley's Canzonets</i> , 1593	11	5
O fooles, can ye not see? <i>Wilbye's Madrigals</i> , 1598	8	11
O give me the comfort. <i>Este's Third Booke</i> , 1610	17	33
O God give care and do apply. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	1	1
O God that guides. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	28	34
O God that no time. <i>Leighton's Teares or Lamentacions</i> , 1614	22	42
O God, the rocke. <i>Leighton's Teares or Lamentacions</i> , 1614	48	42
O God to whom. <i>Leighton's Teares or Lamentacions</i> , 1614	14	42
O God which art most mercifull. <i>Byrd's Songs of sundrie natures</i> , 1589	4	3
O gracious and worthiest. <i>Musica Transalpina</i> , 1597	19	8
O gracious God. <i>Pilkington's Madrigals</i> , 1624	17	49
O grief even in the bud. <i>Morley's Canzonets</i> , 1597	7	10
O grieffe, how divers are thy shapes. <i>Coperario's Songs of Mourning</i> , 1613	1	40
O grieffe, if yet my grieffe. <i>Musica Transalpina</i> , 1588	5	2
O grieffe, O spight! <i>Campion's Ayres</i> , 1612	8	37
O grieffe, where shall poor grieffe. <i>Bennet's Madrigals</i> , 1599	15	14
O had I wings. <i>Leighton's Teares or Lamentacions</i> , 1614	45	42
O had not Venus. <i>Hilton's Ayres or Fa las</i> , 1627	12	49
O happy he. <i>Leighton's Ayeres or Lamentacions</i> , 1614	41	42
O he is gone and I am here. <i>Jones's Muscicall Dreame</i> , 1609	10	30
O hear me heavenly powers. <i>Watson's Madrigalls</i> , 1590	21	4
O heavie hart! <i>Allison's Howres Recreation</i> , 1606	3	22
O how my thoughts doe beat me. <i>Jones's Second Booke</i> , 1601	3	18
O I doe love. <i>Peerson's Private Musicke</i> , 1620	7	46
O Lady for your love. <i>Morley's Italian Canzonets</i> , 1597	4	8
O let me at thy footstoole. <i>Leighton's Teares or Lamentacions</i> , 1614	39	42
O let me dye for true love. <i>Tomkins's Songs</i> , 1622	8	47
O let me live for true love. <i>Tomkins's Songs</i> , 1622	7	47
O let me treade. <i>Leighton's Teares or Lamentacions</i> , 1614	25	42
O Love beseeching well. <i>Amner's Sacred Hymnes</i> , 1615	5	43
O Love, where are thy shafts? <i>Campion's Ayres</i> , 1612	13*	37
O loving God and father deere. <i>Leighton's Teares or Lamentacions</i> , 1614	1	42
O Lord, behold my miseries. <i>Leighton's Teares or Lamentacions</i> , 1614	34	42
O Lord, bow down. <i>Allison's Howres Recreation</i> , 1606	23	22
O Lord, come pittie. <i>Leighton's Teares or Lamentacions</i> , 1614	32	42
O Lord, come pittie. <i>Leighton's Teares or Lamentacions</i> , 1614	53	42
O Lord, consider. <i>Leighton's Teares or Lamentacions</i> , 1614	47	42
O Lord, give care. <i>Leighton's Teares or Lamentacions</i> , 1614	20	42
O Lord, how doe my woes. <i>Leighton's Teares or Lamentacions</i> , 1614	23, 40	42
O Lord, how long wilt thou forget. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	5	1
O Lord, I lift my heart. <i>Leighton's Teares or Lamentacions</i> , 1614	36	42
O Lord, of whom I doe depend. <i>Mundy's Songs and Psalmes</i> , 1594	14	6
O Lord, of whom I doe depend. <i>Pammelia</i> , 1609	45	29
O Lord, in thee is all my trust. <i>Pammelia</i> , 1609	47	29
O Lord, my God. <i>Byrd's Songs of sundrie natures</i> , 1589	22	3
O Love, thou mortall speare. <i>Peerson's Motetts</i> , 1630	8	50
O Lord, thy faithfulness and prayse. <i>Bartlett's Ayres</i> , 1606	1	22

	NO.	PAGE
O Lord, thy name's. <i>Leighton's Teares or Lamentacions</i> , 1614	8	42
O Lord, turn not away thy face. <i>Mundy's Songs and Psalmes</i> , 1594	8	5
O Lord, turn not away. <i>Pammelia</i> , 1609	43	29
O Lord who in thy sacred tent. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	6	1
O merry world. <i>Watson's Madrigals</i> , 1590	2	4
O merry worlde. <i>Vautour's Ayres</i> , 1619	11	46
O Metafisicall Tobacco. <i>Este's Madrigals</i> , 1606	22	23
O my fearfull dreames. <i>Pammelia</i> , 1609	2	29
O my griefe were it disclosed. <i>Lichfield's Madrigals</i> , 1614	7	40
O my love! <i>Deuteromelia</i> , 1609	24	31
O my loving sweet hart. <i>Morley's Italian Madrigals</i> , 1598	14	12
O my poore eies. <i>Jones's First Booke</i> , 1601	13	18
O my thoughts. <i>Ward's Madrigals</i> , 1613	8	38
O never to be moved. <i>Campion's Ayres</i> , 1612	9	37
O poore distracted world. <i>Coperario's Songs of Mourning</i> , 1613	7	40
O praise the Lord. <i>Pilkington's Madrigals</i> , 1624	25	49
O prayse the Lord. <i>Pammelia</i> , 1609	19	29
O pretious time! <i>Peerson's Private Musicke</i> , 1620	5	46
O say, deere life, when shall these twin borne berryes. <i>Ward's Madrigals</i> , 1613	3	38
O sleepe fond fancie. <i>Bennet's Madrigals</i> , 1599	12	14
O softly singing lute. <i>Pilkington's Madrigals</i> , 1624	24	49
O stay faire cruell, do not still torment me. <i>Este's Madrigals</i> , 1604	9	19
O stay, sweet is the least delay. <i>Ayres Sung at Brougham Castle</i> , 1618	9	45
O stay swete Love. <i>Farmer's Madrigals</i> , 1599	7	13
O sweet, alas! <i>Morley's Madrigals</i> , 1594	16	6
O sweet griefe. <i>Bennet's Madrigals</i> , 1599	16	14
O sweet kisse. <i>Musica Transalpina</i> , 1588	36	2
O sweet woodes. <i>Dowland's Second Booke</i> , 1600	10	15
O sweete delight. <i>Campion's Ayres</i> , 1612	21	37
O sweete flower too quickly fading. <i>Coprario's Funeral Teares</i> , 1606	2	23
O that a droppe. <i>Greaves's Songs</i> , 1604	20	21
O that the learned poets. <i>Gibbons's Madrigals</i> , 1612	2	36
O that most rare brest. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	35	1
O the unsure hopes! <i>Coprario's Funeral Teares</i> , 1606	3	23
O thred of life when thou art spent. <i>Jones's Muslicall Dreame</i> , 1609	16	30
O thou that art so cruell. <i>Morley's Canzonets</i> , 1595	11	7
O vaine desire. <i>Carlton's Madrigals</i> , 1601	20	18
O what shall I doe. <i>Wilbye's Madrigals</i> , 1609	6	28
O what unhopt for sweet supply. <i>Campion's Ayres</i> , 1610	4	34
O wretched man why lov'st thou. <i>Wilbye's Madrigals</i> , 1609	27	28
O yes, has any found a lad? <i>Tomkins's Songs</i> , 1622	9	47
O yes, O yes. <i>Melismata</i> , 1611	14	35
O you that hear this voyce. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	16	1
Oaken leaves in the merry wood. <i>Pammelia</i> , 1609	6	29
Of all the brave birds. <i>Deuteromelia</i> , 1609	7	31
Of all the byrds that I have heard. <i>Mundy's Songs and Psalmes</i> , 1594	10	5
Of all the byrds that I have heard. <i>Bartlet's Ayres</i> , 1606	10	23
Of flattering speech. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	2	34
Of gold all burniaht. <i>Byrd's Songs of sundrie natures</i> , 1589	36	4
Of joyes and pleasing paines. <i>Wilbye's Madrigals</i> , 1598	26	11
Of sweet and daintie flowers. <i>Youll's Canzonets</i> , 1608	7	27
Oft did I marvle. <i>Tomkins's Songs</i> , 1622	25	47
Oft have I muzde the cause to find. <i>Jones's Ultimum Vale</i> , 1608	20	28
Oft have I sigh'd. <i>Campion Ayres</i> , 1612	1	36
Oft have I tendred tributary teares. <i>Ward's Madrigals</i> , 1613	20	39
Oft have I vowde how deerley. <i>Wilbye's Madrigals</i> , 1609	20	28
Oft thou hast with greedie ear. <i>Coprario's Funeral Teares</i> , 1606	1	23

	NO.	PAGE
Oh doe not run away. <i>Este's Madrigals</i> , 1604	6	19
Oh, Heavens! <i>Kirbye's Madrigals</i> , 1597	13	9
Oh, what hath overwrought. <i>Dowland's Third Booke</i> , 1603	13	19
Oh, what is she? <i>Bateson's Madrigals</i> , 1618	9	44
On a faire morning. <i>Morley's Madrigals</i> , 1594	22	6
On a time the amorous silvy. <i>Attey's Ayres</i> , 1622	1	48
On a time in summer's season. <i>Jones's Muslicall Dreame</i> , 1609	7	30
On the plaines fairie traines. <i>Weelkes's Ballets</i> , 1598	5	12
Once did I love. <i>Jones's First Booke</i> , 1601	4	18
Once did I love. <i>Jones's Second Booke</i> , 1601	13	18
Once did I serve a cruell heart. <i>Jones's Muslicall Dreame</i> , 1609	3	30
Once I thought to die. <i>Youll's Canzonets</i> , 1608	10	27
One woman scarce of twenty. <i>Bateson's Madrigals</i> , 1618	3	44
Onely joy now heare. <i>Youll's Canzonets</i> , 1608	6	27
Open the dore. <i>Peerson's Private Musicke</i> , 1620	1	46
Ora et labora. <i>Pammelia</i> , 1609	36	29
Our Bony Bootes could toot it. <i>Morley's Canzonets</i> , 1597	9	10
Our cuntrie swaines. <i>Weelkes's Madrigals</i> , 1597	11	7
Our hasty life away doth post. <i>Tomkins's Songs</i> , 1622	1	47
Out from the vale of deep dispayre. <i>Ward's Madrigals</i> , 1613	21	39
Out of my soule's depth. <i>Campion's Ayres</i> , 1610	4	33
Over little flocke. <i>Amner's Sacred Hymns</i> , 1615	19	44
Over these brookes. <i>Jones's Second Booke</i> , 1601	11	18
Palemon and his Sylvia. <i>Pilkington's Madrigals</i> , 1624	11	49
Pearce did dance with Petronel. <i>Farnaby's Canzonets</i> , 1598	7	13
Pearce did love faire Petronel. <i>Farnaby's Canzonets</i> , 1598	6	13
Pearle, Christal, gold and ruby. <i>Morley's Italian Canzonets</i> , 1597	18	9
Penelope. <i>Byrd's Songs of sundrie natures</i> , 1589	27	3
Penelope. <i>Mundy's Songs and Psalmes</i> , 1594	29	6
Perplexed sore am I. <i>Jones's First Booke</i> , 1601	20	18
Phœbus tells me when I woe. <i>Hilton's Ayres or Fa las</i> , 1627	4	49
Phyllida bewaild the want of Coridon. <i>Farnaby's Canzonets</i> , 1598	3	13
Phillis farewell. <i>Bateson's Madrigals</i> , 1604	12	20
Phillis farewell, I may no longer live. <i>Bateson's Madrigals</i> , 1604	25	20
Phillis, goe take thy pleasure. <i>Weelkes's Ballets</i> , 1598	10	12
Phillis, hath sworne. <i>Weelkes's Ballets</i> , 1598	20	12
Phillis, I faine would die now. <i>Morley's Ballets</i> , 1595	21	7
Phillis, now cease to move me. <i>Tomkins's Songs</i> , 1622	18	47
Phillis the bright. <i>Ward's Madrigals</i> , 1613	16	39
Phillis, yet see him dying. <i>Tomkins's Songs</i> , 1622	20	47
Pietas omnium. <i>Pammelia</i> , 1609	15	29
Pin'd I am and like to die. <i>Campion's Ayres</i> , 1610	14	34
Pipe, shepherds pipe. <i>Youll's Canzonets</i> , 1608	5	27
Pittie, deere love, my pittie moving words. <i>Este's Madrigals</i> , 1604	11	19
Pittie mee. <i>Youll's Canzonets</i>	12	27
Pleasure is a wanton thing. <i>Bateson's Madrigals</i> , 1618	5	44
Poets to love such power ascribes. <i>Bartlet's Ayres</i> , 1606	16	23
Poore is the life. <i>Este's Third Booke</i> , 1610	15	33
Poure forth mine eyes. <i>Pilkington's Madrigals</i> , 1613	3	39
Praise blindness. <i>Dowland's Second Booke</i> , 1600	9	15
Praise our Lord. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	29	34
Prayse the Lord, O my soule. <i>Mundy's Songs and Psalmes</i> , 1594	1	5
Pretty wantons sweetly sing. <i>Peerson's Private Musicke</i> , 1620	17	46
Prostrate, O Lord, I lie. <i>Byrd's Psalmes, Sonets and Songs</i> , 1589	27	1
Quickly send it. <i>Hilton's Ayres or Fa las</i> , 1627	23	49
Quicquid petieritis. <i>Pammelia</i> , 1609	37	29
Remember not, Lord. <i>Amner's Sacred Hymnes</i> , 1615	13	44
Remember O thou man. <i>Melismata</i> , 1611	23	35
Reprove not, Love. <i>Rosseter's Ayres</i> , 1601	7*	17

	NO.	PAGE
Respect my faith. <i>Campion's Ayres</i> , 1612	2*	37
Rest awhile your cruel cares. <i>Dowland's First Booke</i> , 1597	12	10
Rest now, Amphion. <i>Bennet's Madrigals</i> , 1599	17	14
Rest sweet Nymphes. <i>Pilkington's First Booke</i> , 1605	6	21
Rest with yourselves. <i>Allison's Howres Recreation</i> , 1606	11	22
Resolved to love. <i>Peerson's Private Musicke</i> , 1620	2	46
Resound my voyce. <i>Attey's Ayres</i> , 1622	12	48
Retire my thoughts. <i>Weelkes's Madrigals</i> , 1597	19	7
Retire my troubled soule. <i>Ward's Madrigals</i> , 1613	19	39
Retyre my soule. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	17	34
Rejoyce, rejoyce. <i>Byrd's Songs of sundrie natures</i> , 1589	24	3
Right blest are they. <i>Byrd's Songs of sundrie natures</i> , 1589	2	3
Robin is a lively lad. <i>Ayres Sung at Brougham Castle</i> , 1618	4	45
Round a round a round a. <i>Ravenscroft's Briefe Discourse</i> , 1614	7	41
Round about. <i>Triumphs of Oriana</i> , 1600	20	16
Round about I follow thee. <i>Este's Madrigals</i> , 1606	6	23
Round about in a faire ring a. <i>Ravenscroft's Briefe Discourse</i> , 1614	9	41
Round, round about the wood. <i>Morley's Madrigals</i> , 1600	21	6
Rubyes and Perles. <i>Musica Transalpina</i> , 1588	35	2
Sadnesse sit downe. <i>Bateson's Madrigals</i> , 1618	16	44
Saint Mary now. <i>Anner's Sacred Hymnes</i> , 1615	9	43
Samor non e' che dunque. <i>Jones's Musically Dreame</i> , 1609	21	30
Sanct escripture te. <i>Pammelia</i> , 1609	51	29
Save me, O God! and that with speed. <i>Mundy's Songs and Psalmes</i> , 1594	2	5
Save me, O Lord. <i>Leighton's Teares or Lamentacions</i> , 1614	42	42
Say, daintie dames shall we goe play. <i>Weelkes's Ballets</i> , 1598	9	12
Say, deere, when will your frowning. <i>Weelkes's Madrigals</i> , 1597	20	7
Say, deere when will your frowning. <i>Este's Third Booke</i> , 1610	19	33
Say, deere, will you not have me. <i>Morley's Canzonets</i> , 1593	19	5
Say gentle nymphes. <i>Morley's Madrigals</i> , 1594	20	6
Say love if ever thou didst? <i>Dowland's Third Booke</i> , 1603	7	19
Say shepheards say. <i>Youll's Canzonets</i> , 1608	17	27
Say sweet Phillis. <i>Morley's Italian Madrigals</i> , 1598	24	12
Say wanton, will you love me? <i>Weelkes's Ayres</i> , 1608	16	46
Sayd I that Amarillis. <i>Morley's Canzonets</i> , 1597	13	10
Saye mee. <i>Este's Third Booke</i> , 1610	2	33
See Amarillis shamed. <i>Este's Madrigals</i> , 1606	2	23
See, see, forth her eyes. <i>Bateson's Madrigals</i> , 1618	10	44
See, see mine owne sweet jewell. <i>Morley's Canzonets</i> , 1593	1	5
See, see, the shepheards queene. <i>Tomkins's Songs</i> , 1622	17	47
See, see, those sweet eyes. <i>Byrd's Songs of sundrie natures</i> , 1589	29	3
See, see, who is heere? <i>Peerson's Private Musicke</i> , 1620	24	46
See what a maze of error. <i>Kirbye's Madrigals</i> , 1597	17	9
See where my love. <i>Pilkington's Madrigals</i> , 1613	1	39
See where she flies. <i>Roseter's Ayres</i> , 1601	13	17
See where the maids are singing. <i>Weelkes's Madrigals</i> , 1600	6	14
See where the nymphe. <i>Youll's Canzonets</i> , 1608	4	27
Seeke the Lorde. <i>Campion's Ayres</i> , 1610	18	34
Self pittie's teares. <i>Peerson's Motetts</i> , 1630	12	50
Shaded with olive trees. <i>Greaves's Songs</i> , 1604	1	20
Shal I weepe? <i>Allison's Howres Recreation</i> , 1606	13	22
Shall a frowne or angrie eye. <i>Corkine's Ayres</i> , 1610	12	32
Shall a smile or gullefull glance. <i>Corkine's Ayres</i> , 1612	16	37
Shall I be with joyes deceived. <i>Corkine's Ayres</i> , 1612	6	37
Shall I come if I swim? <i>Roseter's Ayres</i> , 1601	12*	17
Shall I come sweet love? <i>Campion's Ayres</i> , 1612	17	37
Shall I live so far. <i>Musica Transalpina</i> , 1597	20	8
Shall I looke to ease my grieve. <i>Jones's Ultimum Vale</i> , 1608	4	27
Shall I seeke to ease my grief. <i>Ferrabosco's Ayres</i> , 1609	17	31
Shall I seeke to ease my grieve. <i>Lichfield's Madrigals</i> , 1614	2	40

	NO.	PAGE
Shall I strive with words to move. <i>Dowland's Pilgrimes Solace</i> , 1612	5	38
Shall I sue, shall I seeke for grace. <i>Dowland's Second Booke</i> , 1600	19	15
Shall I tell you whom I love? <i>Attey's Ayres</i> , 1622	5	48
Shall I then hope. <i>Campion's Ayres</i> , 1612	29	37
Shall then a trayterous. <i>Rosseter's Ayres</i> , 1601	14*	17
She hath an eye. <i>Jones's Musically Dreame</i> , 1609	12	30
She onely doth not feele. <i>Musica Transalpina</i> , 1588	49	3
She with a cruell frowne. <i>Bateson's Madrigals</i> , 1618	30	44
Shee that my plaints. <i>Kirbye's Madrigals</i> , 1597	10	9
Shee that my plaints. <i>Este's Madrigals</i> , 1606	14	23
Shee whose matchlesse beauty. <i>Jones's First Booke</i> , 1601	3	18
Shepheards and nymphs. <i>Vautour's Ayres</i> , 1619	22	49
Shew mercy, Lord, on me. <i>Croce's Musica Sacra</i> , 1608	4	27
Shoote false Love. <i>Morley's Ballets</i> , 1595	2	6
Shewes and nightly revels. <i>Campion's Maske for Lord Hayes</i> , 1607	3	26
Shut not sweet breast. <i>Ford's Musicke of sundrie Kindes</i> , 1607	11	25
Si non pavisti occidisti. <i>Pammelia</i> , 1609	81	29
Silly boy, 'tis full moone yet. <i>Campion's Ayres</i> , 1612	26	37
Simkin said that Sise was faire. <i>Farnaby's Canzonets</i> , 1598	18	13
Since Bonny-Boots was dead. <i>Holborne's Citharn Schoole</i> , 1597	2	11
Since first I saw your face. <i>Ford's Musicke of Sundrie Kindes</i> , 1607	8	25
Since just disdaine began to rise. <i>Jones's Ultimum Vale</i> , 1608	18	28
Since just disdaine. <i>Peerson's Private Musicke</i> , 1620	8	46
Since my heedlesse eyes. <i>Watson's Madrigals</i> , 1590	10	4
Since my teares and lamenting. <i>Morley's Madrigals</i> , 1594	4	6
Since neither tunes of joy. <i>Bennet's Madrigals</i> , 1599	14	14
Since Robin Hood. <i>Weelkes's Ayres</i> , 1608	20	26
Since shee, even shee. <i>Campion's Ayres</i> , 1612	16*	37
Since teares could not obtaine. <i>Este's Madrigals</i> , 1606	8	23
Since that the time. <i>Morley's Italian Canzonets</i> , 1597	2	8
Sing a song of joy. <i>Campion's Ayres</i> , 1610	15	33
Sing after, fellows! <i>Pammelia</i> , 1609	74	29
Sing, Love is blind. <i>Peerson's Private Musicke</i> , 1620	18	46
Sing on, sister. <i>Vautour's Ayres</i> , 1619	2	46
Sing out ye nimphes. <i>Bennet's Madrigals</i> , 1599	7	14
Sing shepheards after mee. <i>Weelkes's Ballets</i> , 1598	14	12
Sing shepherds all. <i>Triumphs of Oriana</i> , 1600	10	16
Sing the praise of honor'd wars. <i>Hume's Ayres</i> , 1605	1	21
Sing the riches of his skill. <i>Ferrabosco's Ayres</i> , 1609	13	31
Sing the nobles of his race. <i>Ferrabosco's Ayres</i> , 1609	14	31
Sing we, dance we. <i>Pilkington's Madrigals</i> , 1613	16	39
Sing we merrily. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	20	34
Sing we merrily to God. <i>Este's Sixt Booke</i> , 1624	14	48
Sing we now merily. <i>Pammelia</i> , 1609	100	30
Sing we then heroyque grace. <i>Ferrabosco's Ayres</i> , 1609	12	31
Sing we this roundelay. <i>Pammelia</i> , 1609	70	29
Sing wee and chaunt it. <i>Morley's Ballets</i> , 1595	4	6
Sing wee at pleasure. <i>Weelkes's Ballets</i> , 1598	12	12
Sing with thy mouth. <i>Deuteromelia</i> , 1609	28	31
Sing ye to our Lord. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	6	34
Sing yee unto the Lord. <i>Mundy's Songs and Psalmes</i> , 1594	15	6
Sing you now after me. <i>Pammelia</i> , 1609	83	30
Singing alone. <i>Morley's Ballets</i> , 1595	5	6
Sinke downe proude thoughts. <i>Corkine's Ayres</i> , 1610	1	32
Sister awake, close not your eyes. <i>Bateson's Madrigals</i> , 1604	21	20
Sit down and sing. <i>Weelkes's Madrigals</i> , 1597	1	7
Sit still and sturre not Lady. <i>Holborne's Citharn Schoole</i> , 1597	6	11
Sith sickles and the sheering sythe. <i>Ravenscroft's Brieft Discourse</i> , 1614	4	41
Sleep now, my muse. <i>Kirbye's Madrigals</i> , 1597	6, 24	9
Sleepe angry beautie. <i>Campion's Ayres</i> , 1612	25	37
Sleepe mine onely jewell. <i>Musica Transalpina</i> , 1588	28	2

	NO.	PAGE
Sleepe wayward thoughts. <i>Dowland's First Booke</i> , 1597 . . .	13	10
Slie theefe, if you will. <i>Este's Madrigals</i> , 1604 . . .	21	19
Slow, flow, fresh fount. <i>Youll's Canzonets</i> , 1608 . . .	8	27
Smooth and soft. <i>Este's Fift Booke</i> , 1618 . . .	20	45
So beantie on the waters. <i>Ferrabosco's Ayres</i> , 1609 . . .	21	31
So far from my delight. <i>Musica Transalpina</i> , 1588 . . .	48	2
So farre deere life. <i>Musica Transalpina</i> , 1597 . . .	3	8
So gracious is thy selfe. <i>Musica Transalpina</i> , 1588 . . .	25	2
So grations is thy sweet selfe. <i>Bennet's Madrigals</i> , 1599 . . .	3	14
So hate of sinne. <i>Greaves's Songs</i> , 1604 . . .	14	21
So light is love. <i>Wilbye's Madrigals</i> , 1609 . . .	4	28
So many loves have I neglected. <i>Campion's Ayres</i> , 1610 . . .	15	34
So much to give. <i>Este's Madrigals</i> , 1606 . . .	12	23
So parted you. <i>Coperario's Songs of Mourning</i> , 1613 . . .	4	40
So quick, so hot. <i>Campion's Ayres</i> , 1612 . . .	28	37
So saith my faire. <i>Musica Transalpina</i> , 1597 . . .	21	8
So, so, leave off. <i>Ferrabosco's Ayres</i> , 1609 . . .	7	31
So sweet is thy discourse. <i>Campion's Ayres</i> , 1612 . . .	6*	37
So tyr'd are all my thoughts. <i>Campion's Ayres</i> , 1612 . . .	5	36
So whilome learn'd. <i>Carlton's Madrigals</i> , 1601 . . .	10	17
Soden passions. <i>Morley's Italian Madrigals</i> , 1598 . . .	12	12
Softly for falling. <i>Este's Fift Booke</i> , 1618 . . .	4	45
Softly, O softly drop mine eyes. <i>Wilbye's Madrigals</i> , 1609 . . .	33	28
Some can flatter, some can faine. <i>Corkine's Ayres</i> , 1610 . . .	2	32
Some men desire spouses. <i>Weelkes's Ayeres</i> , 1608 . . .	3	26
Sometime my hope. <i>Musica Transalpina</i> , 1588 . . .	37	2
Sometime she would and sometime not. <i>Farnaby's Canzonets</i> , 1598 . . .	16	13
Sometime when hope relieved me. <i>Musica Transalpina</i> , 1588 . . .	34	2
Soone as the hungrie Lion. <i>Farmer's Madrigals</i> , 1599 . . .	6	13
Sorow, sorow, stay. <i>Dowland's Second Booke</i> , 1600 . . .	3	15
Sorrow consumes me. <i>Kirbye's Madrigals</i> , 1597 . . .	12	9
Sound out my voice. <i>Musica Transalpina</i> , 1588 . . .	30	2
Sound out my voice. <i>Kirbye's Madrigals</i> , 1597 . . .	9	9
Sound out my voice. <i>Este's Madrigals</i> , 1606 . . .	13	23
Sound saddest notes. <i>Carlton's Madrigals</i> , 1601 . . .	11	17
Sound wofull plaints. <i>Pilkington's First Booke</i> , 1605 . . .	10	21
Soveraigne of my delight. <i>Morley's Canzonets</i> , 1597 . . .	8	10
Sov'raigne of my delight. <i>Pilkington's Madrigals</i> , 1624 . . .	1	49
Sport wee my lovely treasure. <i>Morley's Madrigalls</i> , 1594 . . .	15	6
Spring time mantleth everie bough. <i>Morley's Canzonets</i> , 1593 . . .	24	5
Stay Coridon, thou swaine? <i>Wilbye's Madrigals</i> , 1609 . . .	32	28
Stay, cruell stay. <i>Danyel's Songs</i> , 1606 . . .	5	24
Stay hart, run not so fast. <i>Morley's Canzonets</i> , 1597 . . .	18	10
Stay hart, runne not so fast? <i>Pilkington's Madrigals</i> , 1624 . . .	4	49
Stay Laura. <i>Greaves's Songs</i> , 1604 . . .	8	20
Stay nimph, O stay. <i>Pilkington's Madrigals</i> , 1613 . . .	4	39
Stay time awhile thy flying. <i>Dowland's Pilgrimes Solace</i> , 1612 . . .	7	38
Stay yet awhile. <i>Este's Fift Booke</i> , 1618 . . .	14	45
Still it frieth. <i>Morley's Italian Canzonets</i> , 1597 . . .	9	8
Strange were the life that every man. <i>Bateson's Madrigals</i> , 1604 . . .	17	20
Strike it up Tabor. <i>Weelkes's Ayeres</i> , 1608 . . .	18	26
Such pleasant boughes. <i>Morley's Italian Madrigals</i> , 1598 . . .	1	11
Sur-charge with discontent. <i>Bartlet's Ayres</i> , 1606 . . .	19	23
Surcease you youthfull shepheardesses. <i>Pilkington's Madrigals</i> , 1624 . . .	26	49
Sure there is no God of love. <i>Tomkins's Songs</i> , 1622 . . .	3	47
Susanna faire sometime assaulted was. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588 . . .	29	1
Susanna faire sometime. <i>Farnaby's Canzonets</i> , 1598 . . .	12	13
Susanna fayre, sometime of love. <i>Musica Transalpina</i> , 1588 . . .	19, 20	2
Susanna fayre. <i>Byrd's Songs of sundrie natures</i> , 1589 . . .	8	3
Sweet are the thoughts. <i>Amner's Sacred Hymns</i> , 1615 . . .	7	43

	NO.	PAGE
Sweet eyes admiring. <i>Musica Transalpina</i> , 1597 . . .	16	8
Sweet exclude me not. <i>Campion's Ayres</i> , 1610 . . .	11	34
Sweet Daphnie stay. <i>Lichfield's Madrigals</i> , 1614 . . .	9	40
Sweet Gemma when I first beheld. <i>Bateson's Madrigals</i> , 1604 . . .	15	20
Sweet hart arise ! <i>Watson's Madrigalls</i> , 1590 . . .	14	4
Sweet hart arise ! <i>Weelkes's Ballets</i> , 1598 . . .	6	12
Sweet hony sucking bees. <i>Wilbye's Madrigals</i> , 1609 . . .	17	28
Sweet I grant that I am as black. <i>Holborne's Cittharn Schoole</i> , 1597 . . .	4	11
Sweet Kate of late ranne away. <i>Jones's Musicall Dreame</i> , 1609 . . .	2	30
Sweet lady, stay ? <i>Este's Fift Booke</i> , 1618 . . .	8	45
Sweet Lord your flame. <i>Musica Transalpina</i> , 1597 . . .	13	8
Sweet Lord your flame. <i>Farmer's Madrigals</i> , 1599 . . .	5	13
Sweet love I erre, and do my error know. <i>Este's Madrigals</i> , 1604 . . .	13	19
Sweet love I will no more. <i>Weelkes's Ballets</i> , 1598 . . .	3	12
Sweet love if thou wilt gaine. <i>Wilbye's Madrigals</i> , 1598 . . .	23	11
Sweet love, sweet love. <i>Kirbye's Madrigals</i> , 1597 . . .	15	9
Sweet Love when hope. <i>Musica Transalpina</i> , 1588 . . .	9	2
Sweet muses. <i>Este's Third Booke</i> , 1610 . . .	1	33
Sweet Musicke. <i>Hume's Poeticall Musicke</i> , 1607 . . .	12	25
Sweet nimphe. <i>Greaves's Songs</i> , 1604 . . .	17	21
Sweet nymph come to thy lover. <i>Morley's Canzonets</i> , 1595 . . .	3	7
Sweet Phillida my flockes. <i>Pilkington's Madrigals</i> , 1613 . . .	18	39
Sweet Phillis stay. <i>Youll's Canzonets</i> , 1608 . . .	14	27
Sweet Philomell, cease thou. <i>Ward's Madrigals</i> , 1613 . . .	13	39
Sweet pittie wake. <i>Ward's Madrigals</i> , 1613 . . .	9	38
Sweet singing Amarillis. <i>Watson's Madrigals</i> , 1590 . . .	17	4
Sweet sparkle of love. <i>Musica Transalpina</i> , 1597 . . .	14	8
Sweet Suffolk owle. <i>Vautour's Ayres</i> , 1619 . . .	12	46
Sweet thiefe. <i>Vautour's Ayres</i> , 1619 . . .	11	49
Sweet, those trammels of your haire. <i>Bateson's Madrtgals</i> , 1618 . . .	6	44
Sweet was the song the Virgin sung. <i>Attey's Songs</i> , 1622 . . .	14	48
Sweete come againe. <i>Rosseter's Ayres</i> , 1600 . . .	1*	17
Sweete come away. <i>Jones's First Booke</i> , 1601 . . .	10	18
Sweete Cupid ripen her desire. <i>Corkine's Ayres</i> , 1600 . . .	7	32
Sweete let me goe. <i>Corkine's Ayres</i> , 1610 . . .	5	32
Sweete love my onely treasure. <i>Jones's Ultimium Vale</i> , 1608 . . .	11	28
Sweete Philomell. <i>Jones's First Booke</i> , 1601 . . .	16	18
Sweete, restraints these showers of kindnes. <i>Corkine's Ayres</i> , 1610 . . .	3	32
Sweete stay awhile, why will you ? <i>Dowland's Pilgrimes Solace</i> , 1612 . . .	2	38
Sweetest if you like and love me still. <i>Jones's Ultimium Vale</i> , 1608 . . .	6	28
Sweetly pleasing singest thou. <i>Morley's Italian Madrigals</i> , 1598 . . .	2	11
Swete friend thy absence. <i>Farmer's Madrigals</i> , 1599 . . .	11	13
Take heere my heart, I give it thee for ever. <i>Weelkes's Madrigals</i> , 1600 . . .	3	14
Take the psalme. <i>Este's Sixt Booke</i> , . . .	15	48
Take time while time doth last. <i>Farmer's Madrigals</i> , 1599 . . .	16	13
Tan ta ra ran tan tant. <i>Weelkes's Ayres</i> , 1608 . . .	7	26
Tarry, tarry, are you gone ? <i>Bartlet's Ayres</i> , 1606 . . .	18	23
Tell me deere. <i>Hilton's Ayres or Fa las</i> , 1627 . . .	13	49
Tell me O love. <i>Ferrabosco's Ayres</i> , 1609 . . .	28	31
Tell me true, Love ? <i>Dowland's Pilgrimes Solace</i> , 1612 . . .	8	38
Thanks gentle moone. <i>Pilkington's First Booke</i> , 1605 . . .	14	21
That heart wherein all sorrowes. <i>Jones's First Booke</i> , 1601 . . .	17	18
That muse which sung. <i>Kirbye's Madrigals</i> , 1597 . . .	16	9
The Andalusian Merchant. <i>Weelkes's Madrigals</i> , 1600 . . .	8	15
The Ape, the Monkey. <i>Weelkes's Ayres</i> , 1608 . . .	10	26
The black byrd. <i>Mundy's Songs and Psalmes</i> , 1594 . . .	28	6
The cause of Death. <i>Leighton's Teares or Lamentacions</i> , 1614 . . .	38	42
The curtaine drawne I saw my love. <i>Farnaby's Canzonets</i> , 1598 . . .	11	13

	NO.	PAGE
The Eagle's force subdues. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	1	34
The faire Diana. <i>Musica Transalpina</i> , 1588	2	2
The faire yong virgine. <i>Musica Transalpina</i> , 1588	44	2
The fates alas! <i>Watson's Madrigals</i> , 1590	27	4
The fauns and satirs. <i>Triumphs of Oriana</i> , 1600	11	16
The fields abroad. <i>Morley's Madrigals</i> , 1594	10	6
The fire to see my woes. <i>Corkine's Ayres</i> , 1612	9	37
The first of all our sexe. <i>Maynard's XII. Wonders</i> , 1611	10	36
The flattering words. <i>Farmer's Madrigals</i> , 1599	12	13
The floud. <i>Peerson's Motetts</i> , 1630	16	50
The flye she sat. <i>Deuteromelia</i> , 1609	2	31
The gods have heard my vows. <i>Weelkes's Ayres</i> , 1608	8	26
The gordion knot which Alexander. <i>Attey's Ayres</i> , 1622	2	48
The great bells of Osney. <i>Deuteromelia</i> , 1609	14	31
The greedy hauke. <i>Byrd's Songs of sundrie natures</i> , 1589	14	3
The heathen gods to love. <i>Carlton's Madrigals</i> , 1601	19	18
The heavens stood all. <i>Amner's Sacred Hymns</i> , 1615	15	44
The hunt is up. <i>Ravenacroft's Briefe Discourse</i> , 1614	1	41
The lady Oriana. <i>Triumphs of Oriana</i> , 1600	16	16
The larke limit. <i>Pammelia</i> , 1609	61	29
The law my calling is. <i>Maynard's XII. Wonders</i> , 1611	4	35
The longer I live. <i>Mundy's Songs and Psalmes</i> , 1594	19	6
The love of change hath chang'd the world, <i>Carlton's Madrigals</i> , 1601	1	17
The lowest trees have tops. <i>Dowland's Third Booke</i> , 1603	19	19
The maide she went a milking. <i>Deuteromelia</i> , 1609	26	31
The man of life upright. <i>Rosseter's Ayres</i> , 1601	18	17
The man of life upright. <i>Campion's Ayres</i> , 1610	2	33
The man upright of life. <i>Allison's Howres Recreation</i> , 1606	1	22
The match that's made. <i>Byrd's Psalmes, Sonets, and Songs</i> , 1588	26	1
The messenger of the delightfull spring. <i>Pilkington's Madrigals</i> , 1613	10	39
The nightingale. <i>Byrd's Songs of sundrie natures</i> , 1589	9	3
The nightingale. <i>Morley's Italian Madrigals</i> , 1598	19	12
The nightingale. <i>Weelkes's Ayres</i> , 1608	25	27
The nightingale in silent night. <i>Bateson's Madrigals</i> , 1618	8	44
The nightingale so pleasant. <i>Musica Transalpina</i> , 1588	32, 43	2
The nightingale so soone as Aprill. <i>Bateson's Madrigals</i> , 1604	3	20
The nightingale, the merry nightingale. <i>Pammelia</i> , 1609	20	29
The nimphs and shepheards. <i>Triumphs of Oriana</i> , 1600	7	16
The olde dogge. <i>Pammelia</i> , 1609	21	29
The peacefull westernne winde. <i>Campion's Ayres</i> , 1610	12	34
The pigeon. <i>Deuteromelia</i> , 1609	30	31
The Queene of Paphos. <i>Bartlet's Ayres</i> , 1606	11	23
The sacred quire of angels. <i>Allison's Howres Recreation</i> , 1606	24	22
The selfe same thing that gives me cause to dye. <i>Carlton's Madrigals</i> , 1601	3	17
The shadows darkning. <i>Ayres sung at Brougham Castle</i> , 1618	7	45
The shepheard Claius. <i>Lichfield's Madrigals</i> , 1614	3	40
The shepheard's daughters. <i>Youll's Canzonets</i> , 1608	15	27
The shepheard Strephon. <i>Mundy's Songs and Psalmes</i> , 1594	20	6
The silvan justly suffered. <i>Lichfield's Madrigals</i> , 1614	17	40
The silver swan. <i>Gibbons's Madrigals</i> , 1612	1	36
The spring of joy is dry. <i>Peerson's Private Musicke</i> , 1620	22	46
The spring is past. <i>Este's Madrigals</i> , 1604	19	19
The spring is past. <i>Allison's Howres Recreation</i> , 1606	10	22
The stately stag. <i>Allison's Howres Recreation</i> , 1606	16	22
The sturdie rocke. <i>Allison's Howres Recreation</i> , 1606	15	22
The Syppes curten. <i>Rosseter's Ayres</i> , 1601	6	17
The thrush did pipe. <i>Bartlet's Ayres</i> , 1606	20	23
The wavering planet. <i>Farnaby's Canzonets</i> , 1598	8	13
The white delightfull swanne. <i>Musica Transalpina</i> , 1597	1	8

	NO.	PAGE
The white hen she cackles. <i>Pammelia</i> , 1609	54	29
The winde blowes out. <i>Pammelia</i> , 1609	55	29
The wine that I so deerely got. <i>Musica Transalpina</i> , 1597	8	8
The witlesse boy that blind is to behold. <i>Carlton's Madrigals</i> , 1601	16	17
The wood-bine Flora. <i>Hilton's Ayres, or Fa las</i> , 1627	9	49
Then for a bote. <i>Byrd's Songs of sundrie natures</i> , 1589	13	3
Then Hesperus on hie. <i>Bartlet's Ayres</i> , 1606	21	23
Then sit thee downe. <i>Dowland's Second Booke</i> , 1600	7	15
Then with reports most sprightly. <i>Peerson's Private Musicke</i> , 1620	16	46
There carelesse thoughts. <i>Byrd's Songs of sundrie natures</i> , 1589	20	3
There lies a pudding. <i>Pammelia</i> , 1609	27	29
There is a garden in her face. <i>Allison's Howres Recreation</i> , 1606	19	22
There is a garden in her face. <i>Jones's Ultimum Vale</i> , 1608	10	28
There is a garden in her face. <i>Campion's Ayres</i> , 1612	7*	37
There is a jewell which no Indian mines can buy. <i>Wilbye's Madrigals</i> , 1609	8	28
There is a ladie sweet and kind. <i>Ford's Musicke of sundrie kindes</i> , 1607	9	25
There is none, O none, but you. <i>Campion's Ayres</i> , 1610	13	34
There's not a grove. <i>Ward's Madrigals</i> , 1613	24	39
There were three ravens. <i>Melismata</i> , 1611	20	35
There where I saw her lovely beautie. <i>Wilbye's Madrigals</i> , 1609	34	28
These that bee certaine signes. <i>Musica Transalpina</i> , 1588	1, 47	2
Think not 'tis I alone. <i>Attey's Songs</i> , 1622	8	48
Think you to seduce me? <i>Corkine's Ayres</i> , 1610	11	32
Thinkst thou Kate to put me downe? <i>Jones's Ultimum Vale</i> , 1608	12	28
Think'st thou then by thy fayning? <i>Dowland's First Booke</i> , 1597	10	10
Thinkest thou to seduce? <i>Campion's Ayres</i> , 1612	18*	37
Thirsis enjoyed the graces. <i>Musica Transalpina</i> , 1588	42	2
Thirsis, O let pittie! <i>Morley's Canzonets</i> , 1593	12	5
Thirsis on his faire Phillis. <i>Morley's Italian Madrigals</i> , 1598	17	12
Thirsis on his faire Phillis. <i>Bateson's Madrigals</i> , 1604	26	20
Thirsis, sleepest thou? <i>Bennet's Madrigals</i> , 1599	8	14
Thirsis that heat refrayned. <i>Musica Transalpina</i> , 1588	17	2
Thirsis to dye desired. <i>Musica Transalpina</i> , 1588	16	2
This day Christ was borne. <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611	27	34
This love is but a wanton fit. <i>Morley's Canzonets</i> , 1593	22	5
This sweet and merry month of May. <i>Watson's Madrigals</i> , 1590	8, 28	4
This sweet and merry month of May. <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611	9	34
Those cherries fairely. <i>Allison's Howres Recreation</i> , 1606	20	22
Those daintie daffadillies. <i>Morley's Ballets</i> , 1595	15	7
Those spots upon my ladies face. <i>Weelkes's Madrigals</i> , 1597	21	7
Those sweet delightful lillies. <i>Weelkes's Madrigals</i> , 1597	15	7
Those sweet delightful lillies. <i>Bateson's Madrigals</i> , 1604	13	20
Thou art but yong, thou saist. <i>Wilbye's Madrigals</i> , 1598	29	11
Thou art my God. <i>Leighton's Teares or Lamentacions</i> , 1614	5	42
Thou art not faire. <i>Rosseter's Ayres</i> , 1601	12	17
Thou art not faire. <i>Vautour's Ayres</i> , 1619	13	46
Thou bringst her home. <i>Musica Transalpina</i> , 1588	29	2
Thou God of might. <i>Leighton's Tears or Lamentacions</i> , 1614	10	42
Thou joy'st, fond boy. <i>Campion's Ayres</i> , 1612	3*	37
Thou mighty God. <i>Dowland's Pilgrimes Solace</i> , 1612	14	38
Thou pretie bird! <i>Danyel's Songs</i> , 1606	2	24
Thou window. <i>Peerson's Motetts</i> , 1630	5	50
Though Amarillis dance in greene. <i>Byrd's Psalmes, Sonets, and Songs</i> , 1588	12	1
Though faint and wasted. <i>Watson's Madrigalls</i> , 1590	9	4
Though far from joy. <i>Rosseter's Ayres</i> , 1601	11*	17
Though me you do disdaine. <i>Hilton's Ayres or Fa las</i> , 1627	7	49
Though my carriage be. <i>Weelkes's Ayres</i> , 1608	9	26

	NO.	PAGE
Though Philomela lost her love. <i>Morley's Canzonets</i> , 1593	23	5
Though strange out landish. <i>Maynard's XII. Wonders</i>	7	36
Though wit bids wit to blow retreat. <i>Allison's Howres Recreation</i> , 1606	5	22
Though you are young. <i>Rosseter's Ayres</i> , 1600	2	17
Though your strangenesse. <i>Campion's Ayres</i> , 1610	16	34
Though your strangenes frets my heart. <i>Jones's Musical Dreame</i> , 1609	1	30
Three blinde mice. <i>Deuteromelia</i> , 1609	13	31
Three times a day my prayer is. <i>Weelkes's Madrigals</i> , 1606	5	15
Three virgin nimphe. <i>Weelkes's Madrigals</i> , 1597	10	7
Thrice blessed be the giver. <i>Farnaby's Canzonets</i> , 1598	10	13
Thrice tosse these oaken ashes. <i>Campion's Ayres</i> , 1612	18	37
Thule the period of Cosmographie. <i>Weelkes's Madrigals</i> , 1600	7	15
Thus art thou blest that fearest God. <i>Mundy's Songs and Psalmes</i> , 1594	4	5
Thus bonny bootes. <i>Triumphs of Oriana</i> , 1600	9	16
Thus I resolve. <i>Campion's Ayres</i> , 1612	22	37
Thus love commands. <i>Wilbye's Madrigals</i> , 1598	17	11
Thus saith my Cloris bright. <i>Wilbye's Madrigals</i> , 1598	11	11
Thus saith my Galatea. <i>Morley's Ballets</i> , 1595	10	6
Thus sings that heavenly quier. <i>Amner's Sacred Hymnes</i> , 1615	14	44
Thus these two lovers. <i>Musica Transalpina</i> , 1588	18	2
Thy words have I hid. <i>Este's Sixt Booke</i> , 1624	10	48
Time fayne would stay. <i>Peerson's Motetts</i> , 1630	3	50
Time stands still. <i>Dowland's Third Booke</i> , 1603	2	19
Time that leads the fatal round. <i>Campion's Maske for Lord Hayes</i> , 1607	5	26
'Tis now dead night. <i>Coperario's Songs of Mourning</i> , 1613	2	40
'Tis true 'tis day, what though it be? <i>Corkine's Ayres</i> , 1612	4	37
To ask for all thy love. <i>Dowland's Pilgrimes Solace</i> , 1612	3	38
To bed, to bed she calls. <i>Este's Madrigals</i> , 1604	5	19
To his sweet lute. <i>Campion's Ayres</i> , 1612	8*	37
To-morrow is the marriage day. <i>Weelkes's Ayres</i> , 1608	4	26
To-morrow the fox will come to towne. <i>Deuteromelia</i> , 1609	20	31
To much I once lamented. <i>Tomkins's Songs</i> , 1622	14	47
To musicke bent is my retyred mind. <i>Campion's Ayres</i> , 1610	7	33
To plead my faith where faith hath no reward. <i>Dowland's Musically Banquet</i> , 1610	7	32
To Portsmouth, it is a gallant towne. <i>Pammelia</i> , 1609	67	29
To shorten winter's sadnesse. <i>Weelkes's Ballets</i> , 1598	2	12
To sigh and to be sad. <i>Jones's Second Booke</i> , 1601	20	18
To sport our merrie meeting. <i>Hilton's Ayres, or Fa las</i> , 1627	1	49
To the shady woods now wend we. <i>Tomkins's Songs</i> , 1622	13	47
Tobacco fumes away all nastie rheumes. <i>Ravenscroft's Briefe Discourse</i> , 1614	12	41
Tobacco, tobacco, sing sweetly of tobacco. <i>Hume's Ayres</i> , 1605	2	21
Tosse the pot, let us be merry. <i>Ravenscroft's Briefe Discourse</i> , 1614	11	41
Trip it lightly. <i>Este's Fifth Booke</i> , 1618	1	45
Triumph now with joy. <i>Campion's Maske for Lord Hayes</i> , 1607	4	26
Trole, trole the bowl. <i>Pammelia</i> , 1609	62	29
Trudge away quickly and fill the black bowl. <i>Ravenscroft's Briefe Discourse</i> , 1614	10	41
True pleasure is in chastitie. <i>Peerson's Private Musicke</i> , 1620	21	46
Trust not too much, fair youth. <i>Gibbons's Madrigals</i> , 1612	20	36
Truth-trying Time shall cause my mistresse say. <i>Corkine's Ayres</i> , 1612	2	37
Tune thy chearful voyce to mine. <i>Ayres sung at Brougham Castle</i> , 1618	1	45
Tune thy musicke to thy hart. <i>Campion's Ayres</i> , 1610	8	33
Turn about and see me. <i>Mundy's Songs and Psalmes</i> , 1594	12	5
Turn back you wanton. <i>Rosseter's Ayres</i> , 1600	7	17

	NO.	PAGE
Turn thy face. <i>Este's Third Booke</i> , 1610	16	33
Turne all thy thoughts. <i>Campion's Ayres</i> , 1612	20*	37
Turne our captivitie, O Lord. <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611	30	34
Turne round about. <i>Este's Fifth Booke</i> , 1618	2	45
Turne unto the Lord. <i>Tomkins's Songs</i> , 1622	28	47
Two lovers sat lamenting. <i>Corkine's Ayres</i> , 1612	3	37
Tyme, cruell tyme. <i>Danyel's Songs</i> , 1606	8	24
Tyme's eldest sonne. <i>Dowland's Second Booke</i> , 1600	6	15
Uncertaine certaine turnes. <i>Danyel's Songs</i> , 1606	15	24
Unconstant love. <i>Ferrabosco's Ayres</i> , 1609	24	31
Under a throne. <i>Peerson's Motetts</i> , 1630	21	50
Under the the tops of Helicon. <i>Pilkington's Madrigals</i> , 1613	17	39
Underneath a cypriis shade. <i>Pilkington's First Booke</i> , 1605	9	21
Universa transeunt. <i>Pammelia</i> , 1609	78	29
Unkinde, is this the meede? <i>Vautor's Ayres</i> , 1619	12	46
Unkinde, O stay thy flying. <i>Wilbye's Madrigalls</i> , 1598	20	11
Unkinde, O stay the flying. <i>Watson's Madrigalls</i> , 1590	25	4
Unless there were consent. <i>Rosseter's Ayres</i> , 1601	16*	17
Unquiet thoughts. <i>Dowland's First Booke</i> , 1597	1	10
Unto a fie transformde. <i>Bartlet's Ayres</i> , 1606	13	23
Unto our flocks sweet Corolus. <i>Weelkes's Ballets</i> , 1598	23	12
Unto the hills. <i>Byrd's Songs of sundrie natures</i> , 1589	45	4
Unto the temple of thy beautie. <i>Ford's Musicke of sundrie kindes</i> , 1604	3	24
Unto thee life I up mine eyes. <i>Mundy's Songs and Psalmes</i> , 1594	25	6
Up merry mates, to Neptune's praise. <i>Dowland's Pilgrimes Solace</i> , 1612	19	38
Up then, Melpomene. <i>Kirby's Madrigals</i> , 1597	22	9
Upon a banke with roses. <i>Ward's Madrigals</i> , 1613	18	39
Upon a hill the bonny boy. <i>Weelkes's Ayres</i> , 1608	5	26
Upon a sommer's day. <i>Byrd's Songs of sundrie natures</i> , 1589	12	3
Upon my lap my soveraigne sits. <i>Peerson's Private Musicke</i> , 1620	12	46
Ut re mi fa sol. <i>Pammelia</i> , 1609	31, 71, 86,	29
Ut, re, mi, fa, sol. <i>Deuteromalia</i> , 1609	23	31
Vaine hope adue! <i>Attey's Songs</i> , 1622	13	48
Vaine is all this world's contention. <i>Corkine's Ayres</i> , 1610	8	32
Vaine men whose follies. <i>Campion's Ayres</i> , 1610	1	34
Vayle love mine eyes. <i>Campion's Ayres</i> , 1612	4*	37
Verbum domini manet. <i>Pammelia</i> , 1609	82	29
Vias tuas domine demonstra. <i>Pammelia</i> , 1609	79	29
View me, Lord, a worke of thine! <i>Campion's Ayres</i> , 1610	5	33
Wake sleeping Thirsis. <i>Pilkington's Madrigals</i> , 1624	3	49
Was ever man. <i>Peerson's Motetts</i> , 1630	13	50
Was ever wretch tormented. <i>Tomkins's Songs</i> , 1622	12	47
We be souldiers three. <i>Deuteromelia</i> , 1609	3	31
We be three poor mariners. <i>Deuteromelia</i> , 1609	6	31
Weary and windless running. <i>Morley's Italian Canzonets</i> , 1597	13	9
Wedded to will is witlesse. <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611	23	34
Wee Shepherds sing. <i>Weelkes's Ballets</i> , 1598	17	12
Wee yet agree, but shall be straightwayes out. <i>Corkine's Ayres</i> , 1612	17	37
Weep silly soule disdained. <i>Bennet's Madrigals</i> , 1599	2	14
Weepe forth your teares. <i>Ward's Madrigals</i> , 1613	28	39
Weepe no more thou sorry boy! <i>Tomkins's Songs</i> , 1622	10	47
Weepe, O mine eies. <i>Wilbye's Madrigals</i> , 1598	4	11
Weepe, O mine eyes. <i>Bennet's Madrigals</i> , 1599	13	14
Weepe, O mine eyes! <i>Wilbye's Madrigals</i> , 1609	23	28
Weepe, sad Urania. <i>Pilkington's Madrigals</i> , 1624	16	49
Weepe, you no more. <i>Dowland's Third Booke</i> , 1603	15	19

	NO.	PAGE
Weepe, weepe mine eyes. <i>Vautor's Ayres</i> , 1619	16	49
Weeping full sore. <i>Byrd's Songs of sundrie natures</i> , 1589	26	3
Welcome blacke night. <i>Dowland's Pilgrimes Solace</i> , 1612	20	38
Welcome is the word. <i>Ayres sung at Brougham Castle</i> , 1618	8	45
Welcome sweet pleasure. <i>Weekes's Ballets</i> , 1598	15	12
Welcome, welcome, king of guests. <i>Ayres sung at Brougham Castle</i> , 1618	3	45
Well fare the nightingale. <i>Pammelia</i> , 1609	8	29
Well spring of beauty. <i>Leighton's Teares or Lamentacions</i> , 1614	37	42
Were every thought an eye. <i>Dowland's Pilgrimes Solace</i> , 1612	6	38
Were I a king. <i>Mundy's Songs and Psalmes</i> , 1594	26	6
Were my heart. <i>Campion's Ayres</i> , 1612	3	36
What ailes my darling. <i>Morley's Canzonets</i> , 1593	18	5
What aileth thee? <i>Este's Third Booke</i> , 1610	5	33
What art thou? <i>Este's Fift Booke</i> , 1618	9	45
What can I doe my dearest. <i>Kirbye's Madrigals</i> , 1597	3	9
What delight can they enjoy. <i>Danyel's Songs</i> , 1606	19	24
What doth my pretty darling. <i>Musica Transalpina</i> , 1588	27	2
What doth my pretty darling. <i>Este's Madrigals</i> , 1606	20	23
What greater griefe. <i>Hume's Ayres</i> , 1605	4	21
What greater griefe. <i>Hume's Poeticall Musicke</i> , 1607	11	25
What happe had I. <i>Pammelia</i> , 1609	29	29
What hast faire lady? <i>Weekes's Madrigals</i> , 1597	18	7
What harvest half so sweet. <i>Campion's Ayres</i> , 1610	10	34
What have the gods. <i>Weekes's Madrigals</i> , 1600	3	15
What heart's content. <i>Rosseter's Ayres</i> , 1601	5*	17
What if a day or a month. <i>Allison's Houres Recreation</i> , 1606	17	22
What if I never speede. <i>Dowland's Third Booke</i> , 1604	9	19
What if I seeke. <i>Jones's First Booke</i> , 1601	18	18
What if I sped where I least expected. <i>Jones's Ultimum Vale</i> , 1608	5	28
What is a daie! <i>Rosseter's Ayres</i> , 1601	18*	17
What is all this world but vaine. <i>Attey's Ayres</i> , 1622	3	48
What is beautie? <i>Greaves's Songs</i> , 1604	7	20
What is it that men possesse? <i>Campion's Ayres</i> , 1612	14	37
What is life or worldly pleasure. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611	14	34
What is our life? <i>Gibbons's Madrigals</i> , 1612	14	36
What meanes this folly? <i>Campion's Ayres</i> , 1612	11*	37
What meaneth Love to nest him. <i>Musica Transalpina</i> , 1588	8	2
What neede the morning rise. <i>Peerson's Private Musicke</i> , 1620	19	46
What needeth all this travaile. <i>Wilbye's Madrigals</i> , 1598	7	11
What pleasure have great princes. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588	19	1
What poore astronomers are they. <i>Dowland's Third Booke</i> , 1603	20	19
What saith my daintie darling. <i>Morley's Ballets</i> , 1595	9	6
What seekes thou, foole? <i>Ravenscroft's Briefe Discourse</i> , 1614	13	41
What, shall I part thus unrewarded. <i>Kirbye's Madrigals</i> , 1597	11	9
What shall I render. <i>Leighton's Teares or Lamentacions</i> , 1614	27	42
What shall I wish. <i>Ferrabosco's Ayres</i> , 1609	27	31
What then is love? <i>Rosseter's Ayres</i> , 1601	20*	17
What then is love? sings Coridon. <i>Ford's Musicke of Sundrie Kindes</i> , 1607	2	24
What thing is love, I pray thee? <i>Bartlet's Ayres</i> , 1606	14	23
What thing more cruell. <i>Este's Madrigals</i> , 1604	22	19
What though her frownes. <i>Pilkington's Madrigals</i> , 1613	12	39
When all alone my bonny love. <i>Watson's Madrigals</i> , 1590	11	4
When as I glance. <i>Bennet's Madrigals</i> , 1599	10	14
When Cloris heard. <i>Wilbye's Madrigals</i> , 1608	9	28
When David heard that Absolom. <i>Tomkins's Songs</i> , 1622	19	47
When David's life. <i>Dowland's Pilgrimes Solace</i> , 1612	15	38
When first by force. <i>Byrd's Songs of Sundrie Natures</i> , 1589	31	3
When first I saw those cruell eyes. <i>Lichfield's Madrigals</i> , 1614	13	40

	NO.	PAGE
When first my heedlesse eyes. <i>Watson's Madrigals</i> , 1590 . . .	1	4
When Flora faire the pleasant tydings. <i>Carlton's Madrigals</i> , 1601 . . .	4	17
When Flora frownes. <i>Hilton's Ayres or Fa las</i> , 1627 . . .	17	49
When from my love I lookte. <i>Bartlet's Ayres</i> , 1606 . . .	3	22
When from my selfe sweet Cupid. <i>Watson's Madrigalls</i> , 1590 . . .	16	4
When I beheld. <i>Greaves's Songs</i> , 1604 . . .	10	20
When I beheld the faire face. <i>Watson's Madrigals</i> , 1590 . . .	12	47
When I observe. <i>Tomkins's Songs</i> , 1622 . . .	23	4
When I sit reading all alone. <i>Jones's Musicall Dreame</i> , 1609 . . .	17	30
When I was borne, Lucina crosse-legg'd sate. <i>Corkine's Ayres</i> , 1612 . . .	15	37
When I was otherwise. <i>Byrd's Songs of sundrie natures</i> , 1589 . . .	30	3
When I would thee embrace. <i>Musica Transalpina</i> , 1588 . . .	41	2
When Israel came out. <i>Este's Third Booke</i> , 1610 . . .	4	33
When Laura smiles. <i>Rosseter's Ayres</i> , 1601 . . .	9*	17
When lo! by break of morning. <i>Morley's Canzonets</i> , 1595 . . .	2	7
When loe by break. <i>Morley's Italian Canzonets</i> , 1597 . . .	16	9
When love and time. <i>Jones's First Booke</i> , 1601 . . .	9	18
When Melibæu's soull. <i>Watson's Madrigalls</i> , 1590 . . .	23	4
When on my deare I doe demand the due. <i>Este's Madrigals</i> , 1604 . . .	15	19
When Oriana walkt to take the air. <i>Pilkington's Madrigals</i> , 1613 . . .	21	39
When Oriana walkt to take the ayer. <i>Bateson's Madrigals</i> , 1604 (<i>Note</i>) . . .		20
When others sing. <i>Dowland's Second Booke</i> , 1600 . . .	8	15
When pale famine. <i>Coperario's Songs of Mourning</i> , 1613 . . .	6	40
When Phœbe first did Daphne love. <i>Dowland's Third Booke</i> , 1603 . . .	6	19
When shall I cease. <i>Musica Transalpina</i> , 1588 . . .	21	2
When shall my wretched life. <i>Wilbye's Madrigals</i> , 1598 . . .	25	11
When the god of merrie love. <i>Rosseter's Ayres</i> , 1601 . . .	15	17
When the poor cripple. <i>Dowland's Pilgrimes Solace</i> , 1612 . . .	16	38
When Thoralis delights to walke. <i>Weelkes's Madrigals</i> , 1600 . . .	2	15
When thou must home. <i>Rosseter's Ayres</i> , 1601 . . .	20	17
When to her lute. <i>Rosseter's Ayres</i> , 1601 . . .	6	17
When to the gloomy woods. <i>Bateson's Madrigals</i> , 1618 . . .	11	44
When will the fountaine of my teares be drye. <i>Jones's Ultimū Vale</i> , 1608 . . .	13	28
When younglings first. <i>Byrd's Songs of Sundrie Natures</i> , 1589 . . .	10	3
Where are all thy beauties now? <i>Campion's Ayres</i> , 1610 . . .	3	33
Where are you faire maidens? <i>Melismata</i> , 1611 . . .	11	35
Where are now those jolly swaines. <i>Youll's Canzonets</i> , 1608 . . .	23	27
Where art thou? <i>Morley's Canzonets</i> , 1593 . . .	17	5
Where fancy fond for pleasure pleads. <i>Byrd's Psalmes, Sonets and Songs</i> , 1588 . . .	15	1
Where ling'ring feare. <i>Jones's First Booke</i> , 1601 . . .	7	18
Where most my thought. <i>Wilbye's Madrigals</i> , 1609 . . .	28	28
Where shall a sorrow. <i>Peerson's Motetts</i> , 1630 . . .	22, 24	50
Where shall I refuge seeke? <i>Campion's Ayres</i> , 1610 . . .	21	34
Where she her sacred bowre adorne. <i>Campion's Ayres</i> , 1610 . . .	5	34
Where sinne sore wounding. <i>Dowland's Pilgrimes Solace</i> , 1612 . . .	17	38
Whereat an ant. <i>Byrd's Psalmes, Songs and Sonnets</i> , 1611 . . .	4	34
Whether men doe laugh? <i>Rosseter's Ayres</i> , 1601 . . .	21*	17
Whether so fast. <i>Pilkington's First Booke</i> , 1605 . . .	5	21
Whether so fast? see how the kindly flowres. <i>Bateson's Madrigals</i> , 1604 . . .	7	20
While dauncing rests. <i>Maske on the Marriage of the Earl of Somerset</i> , 1614 . . .	3	43
While joyfull spring-time. <i>Youll's Canzonets</i> , 1608 . . .	21	27
While that the sunne. <i>Byrd's Songs of sundrie natures</i> , 1589 . . .	23	3
Whilst fatal sisters. <i>Vautour's Ayres</i> , 1619 . . .	21	46
Whilst that my lovely Daphne. <i>Lichfield's Madrigals</i> , 1614 . . .	19	40
Whilst youthful sports. <i>Weelkes's Ballets</i> , 1598 . . .	4	12
White as lillies. <i>Este's Fifth Booke</i> , 1618 . . .	11	45
White as lillies was her face. <i>Dowland's Second Booke</i> , 1600 . . .	15	15

	NO.	PAGE
White lillies be her cheeks. <i>Morley's Italian Canzonets</i> , 1597	6	8
White wine and suger. <i>Pammelia</i> , 1609	76	29
Whither awaie so fast. <i>Morley's Canzonets</i> , 1593	7	5
Whither runneth my sweet hart? <i>Jones's Second Booke</i> , 1601	12	18
Whither runneth my sweet hart? <i>Bartlet's Ayres</i> , 1606	17	23
Who doth behold my mistresse face. <i>Bartlet's Ayres</i> , 1606	4	22
Who ever thinks or hopes of love? <i>Dowland's First Booke</i> , 1597	2	10
Who keeps in compasse. <i>Greaves's Songs</i> , 1604	12	20
Who likes to love, let him take heed. <i>Byrd's Psalmes, Sonets, and Songs</i> , 1588	13	1
Who liveth so merry in all this lande. <i>Deuteromelia</i> , 1609	18	31
Who looks may leape. <i>Byrd's Psalmes, Songs, and Sonnets</i> , 1611	5	34
Who loves a life. <i>Mundy's Songs and Psalmes</i> , 1594	30	6
Who loves this life. <i>Allison's Howres Recreation</i> , 1606	8	22
Who made thee Hob? <i>Byrd's Songs of sundrie natures</i> , 1589	41	4
Who master is in musick's art? <i>Hilton's Ayres or Fa las</i> , 1627	26	49
Who prostrate lies at women's feet. <i>Bateson's Madrigals</i> , 1604	20	20
Who seeks to captivate the freest mindes. <i>Carlton's Madrigals</i> , 1601	17	18
Who so is tide must needs be bound. <i>Jones's Second Booke</i> , 1601	6	18
Who thinks that sorrow. <i>Peerson's Motetts</i> , 1630	18	50
Who trusts for trust. <i>Peerson's Motetts</i> , 1630	17	50
Who voves devotion to faire bewties shrine. <i>Carlton's Madrigals</i> , 1601	18	18
Who will ascend. <i>Musica Transalpina</i> , 1588	11	2
Who would have thought. <i>Farmer's Madrigals</i> , 1599	10	13
Why are you ladies staying? <i>Weekes's Madrigals</i> , 1600	7	14
Why canst thou not? <i>Danyel's Songs</i> , 1606	7	24
Why do I use my paper, incke, and pen. <i>Byrd's Psalmes, Sonets, and Songs</i> , 1588	33	1
Why doe I fret? <i>Pilkington's Madrigals</i> , 1613	14	39
Why doe I dying live? <i>Bateson's Madrigals</i> , 1618	20	44
Why dost thou fye? <i>Bateson's Madrigals</i> , 1618	23	44
Why dost thou shoot? <i>Wilbye's Madrigals</i> , 1598	30	11
Why presumes thy pride. <i>Campion's Ayres</i>	6	37
Why runs away my love? <i>Este's Madrigals</i> , 1606	9	23
Why seekes my love? <i>Este's Madrigals</i> , 1606	10	23
Why smilest thou sweet jewell? <i>Este's Madrigals</i> , 1606	3, 15	23
Why should I grieve. <i>Pilkington's Madrigals</i> , 1613	9	39
Why should I love. <i>Kirbye's Madrigals</i> , 1597	14	9
Why sit I heere complayning. <i>Morley's Madrigalls</i> , 1594	3	6
Why stayes the bridegroom? <i>Ferrabosco's Ayres</i> , 1609	11	31
Why wail we thus? <i>Kirbye's Madrigals</i> , 1597	23	9
Why weepes alas! <i>Morley's Ballets</i> , 1595	20	7
Will said to his Mammy. <i>Jones's Musically Dreame</i> , 1609	4	30
Will ye love me? <i>Melismata</i> , 1611	4	35
Willy I prithe go to bed. <i>Deuteromelia</i> , 1609	21	31
Wilt thou unkind thus reave me. <i>Dowland's First Booke</i> , 1597	15	10
Wise men patience never want. <i>Campion's Ayres</i> , 1610	10	33
With angel's face. <i>Triumphs of Oriana</i> , 1600	2	16
With bitter sighes. <i>Bateson's Madrigals</i> , 1618	19	44
With fragrant flowers. <i>Pilkington's First Booke</i> , 1605	20	21
With hir sweet looks. <i>Carlton's Madrigals</i> , 1601	7	17
With mournfull musique. <i>Amner's Sacred Hymnes</i> , 1615	26	44
With my lips have I been telling. <i>Este's Sixt Booke</i> , 1624	11	48
With what new thoughts. <i>Ferrabosco's Ayres</i> , 1609	15	31
Withdraw yourselves. <i>Triumphs of Oriana</i> , 1600	13	16
Within a greenwood. <i>Musica Transalpina</i> , 1588	33	2
Witnes ye heavens. <i>Mundy's Songs and Psalmes</i> , 1594	21	6
Witnesse ye heavens. <i>Farnaby's Canzonets</i> , 1598	21	13
Woe am I, my hart dies. <i>Kirbye's Madrigals</i> , 1597	4	9

	NO.	PAGE
Woe is mee. <i>Amner's Sacred Hymnes</i> , 1615	12	43
Woe is me, that I am constrayned. <i>Tomkins's Songs</i> , 1622	26	47
Woe, when such hate. <i>Greaves's Songs</i> , 1604	15	21
Wofull heart with griefe oppressed. <i>Dowland's Second Booke</i> , 1600	16	15
Women what are they. <i>Jones's First Booke</i> , 1601	11	18
Woo her and win her. <i>Maske on the Marriage of the Earl of Somerset</i> , 1614	5	43
Would my conceit. <i>Dowland's First Booke</i> , 1597	16	10
Wounded I am. <i>Byrd's Songs of sundrie natures</i> , 1589	17	3
Ye bubbling springs. <i>Pilkington's Madrigals</i> , 1624	5	49
Ye gentle ladies. <i>Carlton's Madrigals</i> , 1601	16	17
Ye restless cares, companions of the night. <i>Este's Madrigals</i> , 1604	23	19
Ye restless thoughts. <i>Bennet's Madrigals</i> , 1599	9	14
Ye silvan nimphs. <i>Ward's Madrigals</i> , 1613	14	39
Yee bubbling springes. <i>Greaves's Songs</i> , 1604	3	20
Yee people all in one accord. <i>Mundy's Songs and Psalmes</i> , 1594	7	5
Yee restless thoughts. <i>Wilbye's Madrigals</i> , 1598	6	11
Yeele unto God. <i>Leighton's Teares or Lamentacions</i> , 1614	11	42
Yes, were the loves. <i>Ferrabosco's Ayres</i> , 1609	20	31
Yet againe as soone revived. <i>Tomkins's Songs</i> , 1622	11	47
Yet if that age had frosted o'er. <i>Gibbons's Madrigals</i> , 1612	19	36
Yet love not me. <i>Vantor's Ayres</i> , 1619	14	46
Yet of us twaine. <i>Byrd's Songs of sundrie natures</i> , 1589	18	3
Yet stay alway, be chained to my hart. <i>Bateson's Madrigals</i> , 1604	16	20
Yet sweet take heed. <i>Wilbye's Madrigals</i> , 1609	18	28
Yo tell, yo tell ma zo. <i>Ravenscroft's Briefe Discourse</i> , 1614	18	41
Yond hill-tops Phoebus kist. <i>Pilkington's Madrigals</i> , 1624	2	49
Yonder comes a courteous knight. <i>Deuteromelia</i> , 1609	22	31
Yong Cupid hath proclaim'd. <i>Weelkes's Madrigals</i> , 1597	8	7
You black bright starres. <i>Morley's Canzonets</i> , 1597	16	10
You blessed bowres. <i>Farmer's Madrigals</i> , 1599	17	13
You gentle nymphs. <i>Pilkington's Madrigals</i> , 1624	12	49
You little starres. <i>Peerson's Motetts</i> , 1630	8	50
You lovers that have. <i>Hilton's Ayres or Fa las</i> , 1627	3	49
You meaner beauties of the night. <i>Este's Sixt Booke</i> , 1624	(Note)	48
You mournful gods. <i>Este's Madrigals</i> , 1604	24	19
You pretie flowers. <i>Farmer's Madrigals</i> , 1599	1	13
You that doe live in pleasure. <i>Wilbye's Madrigals</i> , 1609	25	28
You that pine in long desire. <i>Pilkington's First Booke</i> , 1605	11	21
You that want to my pipe's sound. <i>Morley's Ballets</i> , 1595	13	6
You'le never leave still tossing to and fro. <i>Farmer's Madrigals</i> , 1599	3	13
Young and simple though I am. <i>Ferrabosco's Ayres</i> , 1609	8	31
Young and simple though I am. <i>Campton's Ayres</i> , 1612	9	37
Young Cupid hath proclaim'd. <i>Este's Madrigals</i> , 1604	4	19
Your beautie it alureth. <i>Weelkes's Madrigals</i> , 1597	13	7
Your faire lookes enflame. <i>Rosseter's Ayres</i> , 1601	17	17
Your fayre lookes. <i>Campton's Ayres</i> , 1612	23*	37
Your fond preferments. <i>Pilkington's Madrigals</i> , 1624	6	49
Your shining eyes and golden haire. <i>Bateson's Madrigals</i> , 1604	6	20
Zephirus breathing. <i>Watson's Madrigals</i> , 1590	4	4
Zephirus brings the time. <i>Musica Transalpina</i> , 1588	52	3
Zephirus brings the time. <i>Musica Transalpina</i> , 1597	2	8



Spalding Room

Mus 20.52.746

Bibliotheca madrigaliana. A bibliog

Loeb Music Library

BDC6442



3 2044 041 140 351



